9th/15th Oct

ondon life

incorporating The Tatler every Thursday 2/6

atever happened to Hermione Gingold? (she's going straight) ● What went on at an English houseparty in 1917? om Lady Cynthia Asquith's unpublished diary) ● Where can you park? (see our fold-out map) ● What's wrong h London life? (V.S. Naipaul finds it colonial) ● What's good about London life? (in this and every issue, omprehensive guide to the entertainment scene: films/theatre/restaurants/music/galleries/night-life/sport) ● ●

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Each week London Life will publish a comprehensive entertainment guide for seven days from Saturday to the following Friday (the dates on the cover). It is not intended to be a critical guide. In most sections we supply full information, leaving readers to select for themselves whatever interests them. When the information is selective this will be stated. As an additional aid to readers various critics will mark those entertainments which they personally recommend with one, two or three stars. In some instances these stars are tentative. Entries in this guide are not paid for. Individuals or organizations wishing to appear in the guide are invited to post full information to Entertainment Guide, P.O. Box 166, 11 New Fetter Lane, EC 4

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THE WEEK AHEAD

SATURDAY

9

usiness Efficiency Ex-
ibition at Olympia.
0 a m–4 p m (weekdays:
0 a m–6 30 p m). Admis-
ion 3s 6d continuing
ntil 13th

utumn Antiques Fair
t Chelsea Town Hall.
1 a m–7 30 p m. Admis-
ion 3s 6d continuing
ntil 16th

port: Soccer, Arsenal
Fulham at Highbury
p m. Rugby Union,
arlequins v Gloucester
t Twickenham 3 p m.

ocial: Lady Exeter's
ance for her daughter
ady Victoria Cecil at
urghley House, Stam-
ord, Lincolnshire.

verly Brothers at Fins-
ury Park Astoria. 6 40
m and 9 10 p m

**ketches performed
y Margot Hamilton,
ommonwealth Insti-
ute Theatre. 8 0 p m**

ohn Lennon's 25th
irthday

lying Dutchman and
nternational Finn
lympic class dinghy
egatta at Thorpe Bay,
ssex. Continuing Sun

SUNDAY

10

First radio programme specially for Indians on BBC Home Service, 8 10 a m

Documentary films (on Shakespeare, Kashmir and Town Planning) at Geffrye Museum, Kingsland Road, E 2 (SHO 8368) 2 30 & 3 45 p m

Tempo: Profile of Jean-Luc Godard, ABC-TV 2 50 p m

Guitar recital by John Williams at Royal Festival Hall 3 p m

Repertory Players production of Jack Malton's play A Jug Of Bread. One night only, members only. Comedy Theatre 7 p m

MONDAY

11

First instalment of first pirate radio soap opera Dr Paul. Radio 390. 11 15 a m

American Folk Blues Festival. Fairfield Hall, Croydon. 6 45 & 9 p m

W. C. Fields comedy The Bank Dick BBC-2. 9 p m

Blues shouter Jimmy Witherspoon with Dick Morrissey and his quartet. The Bull's Head, Barnes

Piccadilly Golf Tournament opens at Wentworth in Surrey (continuing until the 17th)

New book: Simon Raven's Friends in Low Places, Blond 25s

TUESDAY

12

St Mary's Hospital v Cambridge University Rugby Union match. Teddington. 3 p m

Sir Basil Spence opens an exhibition entitled The Design Centre Goes To Times Furnishing, at 8 Woodlands Parade, High St, Watford. 3 p m

National Theatre Season opens with John Arden's play Armstrong's Last Goodnight, directed by Albert Finney. 7 p m

First night: James Baldwin's Gospel play The Amen Corner, from the Edinburgh Festival. Saville Theatre. 7 p m, 8 p m thereafter

Moscow Philharmonic Orchestra, with David Oistrakh conducting, and playing Mozart's Violin Concerto in D. Royal Festival Hall. 8

WEDNESDAY

13

Conservative Party Conference opens at Brighton. (Continuing until Sat)

Frankfurt Book Fair opens (continuing until 18th)

Lecture on Royal Cities Of The Old Testament by Miss Kathleen Kenyon, Director of the British School of Archaeology in Jerusalem. Victoria & Albert Museum. 6 15 p m

Private party to celebrate publication of Private View, a book of studies of artists at work by Bryan Robertson, John Russell and Lord Snowdon. Royal College of Art, 6 30 p m

Première of William Wyler's film The Collector, starring Samantha Eggar at the Columbia Cinema 8 30

THURSDAY

14

First night of Say Who You Are. New play by Keith Waterhouse and Willis Hall. Her Majesty's Theatre. 7 30

Relay of major Impressionist and Modern sale from Parke-Bernet Galleries in New York. Sotheby's. 10 15 p m

New books: Muriel Spark's The Mandelbaum Gate, Macmillan 25s Iris Murdoch's The Red and the Green, Chatto & Windus 25s Constantine Fitzgibbon's Life of Dylan Thomas, Dent 42s

FRIDAY

15

Rolling Stones at Regal Cinema, Cambridge. 6 15 p m and 8 30 p m

Folk '65 concert with Julie Felix and Donovan. Fairfield Hall, Croydon. 6 45 & 9 p m

Evening party at the Royal Institution in honour of Sir Lawrence Bragg. 8 p m

Society: First of new series of TV lectures on Sociology. Dr A Halsey of Nuffield College, Oxford. Rediffusion 10 37 p m

Ben E King opens at the Scotch of St James's

Our cover: on your left a matchbox cover made in Czechoslovakia for George V, see pages 34 & 35. The International Match Box Fair will be held at the Bonnington Hotel, Southampton Row, WC 1 on 9 & 10 October. On your right, guanaco fur from Simpson's Corner Boutique, see pages 56 & 57, photograph by Terence Donovan

THEATRE

A detailed guide to performances in the West End and on the perimeter of London, and to the principal out-of-town repertory theatres. Shows personally recommended by John Gross of Encounter *are marked with one, two or three stars*

MUSICALS

Black and White Minstrel Show; Victoria Palace, Victoria St, SW 1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Leslie Crowther, George Chisholm. 6 15 ends 8 20, 8 45 ends 10 50. Opened 2 May 1962

Camelot, Theatre Royal, Drury Lane, WC 2 (TEM 8108). Dir: Robert Helpmann. Stars: Paul Daneman, Elizabeth Larner, Cardew Robinson. 7 30 ends 10 30; W & Sat, 2 30 ends 5 30. Opened 25 Aug 1964

Maggie May, Adelphi, Strand, WC 2 (TEM 7611). Dir: Ted Kotcheff. Stars: Julia Bruce, Diane Quiseekay, Harry Goodyear. 7 30 ends 10 20. Th, Sat, 3 0 ends 5 55. Opened 22 Sep 1964

Oliver! New Theatre, St Martin's Lane, WC 2 (TEM 3878). Dir: Peter Coe. Stars: Aubrey Woods, Nicolette Roeg, Robert Bartlett. 7 45 ends 10 15; T & Sat, 4 30 ends 6 50. Opened 30 June 1960

Passion Flower Hotel, Prince of Wales, Coventry St, W 1 (WHI 8681). Dir: William Chattell. Stars: Karen Fernald, Sylvia Tysick, Nicky Henson, Jeremy Clyde. M, T, Th & F, 8 0 ends 10 30; W & Sat, 8 40 ends 11 10; W & Sat, 6 0 ends 8 30. Opened 24 Aug 1965

Robert and Elizabeth, Lyric, Shaftesbury Ave, W 1 (GER 3686). Dir: Wendy Toye. Stars: June Bronhill, John Clements, Keith Michell. 7 30 ends 10 25. Th, Sat, 2 30 ends 5 15. Opened 22 Oct 1964

Sound of Music, Palace Theatre, Cambridge Cir, W 1 (GER 6834). Dir: Jerome White, Gerard Phillips. Stars: Eunice Gayson, Donald Scott, Sonia Rees. 7 30 ends 10 15. W, Sat, 2 30 ends 5 15. Opened 22 Apr 1960

REPERTORY

* **Royal Shakespeare Company,** Aldwych (TEM 6404). Sat 9 Oct-F 15 Oct inc. THE HOMECOMING by Harold Pinter. Dir: Peter Hall. Stars: Paul Rogers, Ian Holm. Sat & W, 5 30 ends 7 45; 8 30 ends 10 45; M, T, Th & F, 7 30 ends 9 45. Seats available

** **Mermaid Theatre,** Puddle Dock, Blackfriars, EC 4 (CIT 7656). Sat 9 Oct-Fri 15 Oct inc. FANNY'S FIRST PLAY by G B Shaw. Dir: Don Taylor. Stars: Robert Eddison, Ellen Dryden, Gwendolyn Watts, Timothy Bateson. 6 0 ends 8 15; 8 40 ends 10 55. Seats available

** **National Theatre Company,** Old Vic, Waterloo Rd, SE 1 (WAT 7616). T 12 Oct, W 13 Oct. ARMSTRONG'S LAST GOODNIGHT by John Arden. Dir: John Dexter & William Gaskill. Stars: Albert Finney, Frank Wylie, Paul Curran, Geraldine McEwan. T 7, W 7 30. First night T 12 Oct

* Th 14 Oct, F 15 Oct: THE CRUCIBLE by Arthur Miller. Dir: Laurence Olivier. Stars: Colin Blakely, Wynne Clark, Frank Finlay, Robert Lang. Th & F, 7 30 ends 10 30. Some seats available

THEATRE CLUBS

Hampstead Theatre Club, 98 Avenue Rd, NW 3 (PRI 9301). THE MARRIAGE OF MR MISSISSIPPI by Friedrich Duerrenmatt, translated by Michael Bullock. Dir: Robert David Macdonald. Stars: George Benson, Alfred Burke, John Stratton, Lillias Walker. Sat 9 Oct, 5 & 8 15

Sun 10 Oct-W 13 Oct: ASPECTS OF LOVE, an evening with Rosalind Fuller. 8 0. Seats available (except T). Club closed 14-17 Oct

The Little Theatre Club, Garrick Yard, WC 2 (COV 0660). Double bill: THE TIGER by Murray Schigal. Dir: Richard Jackman. Stars: Sheila Butler, Peter Mason. Also: FIVE DAYS by Henry Zeiger. Stars: Peter Hutchins, Michael Gaunt. Sat 9 Oct, 7 30 ends 9 30; Sun 10 Oct, 8 0 ends 10 0. Seats available

T 12 Oct-Sat 16 Oct: THE MOON AND MR SAUNDERS by William Herbert. Dir: Bill Keating. T, 7 30 ends 9 30; W, Th, F & Sat, 8 0 ends 10 0. Seats available

Mountview Theatre Club, 104 Crouch Hill, N 8 (MOU 5885). DOCTORS OF PHILOSOPHY by Muriel Spark. Dir: Barry Brown. Stars: Gillian Learner, Doris Armstrong, Dennis Rodbert. 7 45 ends 10 15. Seats available

New Arts Theatre Club, Gt Newport St, WC 2 (TEM 7541). STEWED IRISH by Mike Jones & Mike Newling. Dir: Max Stafford-Clark. Stars: Irene Adams, Jill Hanna, Dinah Stabb. M-F, 7 30 ends 9 45; Sat & Sun, 5 0 ends 7 15; 8 0 ends 10 15. Seats available. Ends 17 Oct

Players Theatre, Villiers St, Strand, WC 2 (TRA 1134). VICTORIAN MUSIC HALL. M & T, 8 0 ends 10 0; W-Sat, 9 0 ends 11 0. Closed Sundays

PERIMETER

Ashcroft Theatre, Fairfield Halls, Croydon (CRO 9291). Sat 9 Oct: THE CONSTANT WIFE by W Somerset Maugham. Dir: Frances Nelson. Folk Theatre Repertory Company. Sat, 5 0 ends 7 20; 8 0 ends 10 20

M 11 Oct for one week: THE FIRST MRS FRASER by St John Ervine. Dir: Alexander Dore. Stars: Barry Sinclair, Roderick Lovell, Hannah Watt. 7 45 ends 10 20; Sat, 5 0 ends 7 30; 8 0 ends 10 30. Seats available

Bromley New Theatre, High St, Bromley, Kent (RAV 6677). Sat 9 Oct: THE RIVALS by Sheridan. Dir: Anthony Wiles. Stars: Paul Bacon, Joy Andrews, Martin Jarvis. Sat, 5 15 ends 7 30; 8 0 ends 10 30.

M 11 Oct for one week. World première of A MURDER OF CROWS by Ted Willis. Dir: David Poulson. Stars: Olaf Pooley, Margo Jenkins, Paul Bacon, Peter Laird. Psychological thriller. M-F 7 45; Sat, 5 15, 8 0; Th, 2 30. Smoking allowed. Seats available

Golders Green Hippodrome, Golders Green, NW 11 (SPE 0022). Sat 9 Oct: SAY WHO YOU ARE by Keith Waterhouse & Willis Hall. New comedy pre-West End. Dir: Shirley Butler. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Sat, 5 0, 8 0. Smoking. Seats available

* M 11 Oct for one week: DEAR WORMWOOD by James Forsyth. Pre-West End. Dir: Johan Fillinger. Stars: Donald Wolfit, Yolande Donlan. M-Sat, 8 0; Th, 2 30. Seats available

Palace Theatre, Clarendon Rd, Watford, Herts (Watford 25671). Sat 9 Oct: THE PICCADILLY BUSHMAN by Ray Lawler. Dir: Barry Davies. Stars: Kevin Linsey, Ray Lonnen, Ian White. Sat, 4 45 ends 7 0; 7 45 ends 10 0

Sun 10 Oct: POETRY AND MUSIC RECITAL by the Apollo Society with Dame Peggy Ashcroft and Julian Bream. 8 0 ends 10 0. Closed M 11 Oct

T 12 Oct: UNCLE VANYA by Anton Chekhov. Dir: Peter Elerington. T-F, 7 45; Sat, 4 45

Queens Theatre, Hornchurch, Essex (HX4 3333). Sat 9 Oct: ROOKERY NOOK by Ben Travers. Dir: John David. Stars: Peter Wyatt, Judy Dickinson, Gerald Taylor. Sat, 5 15, 8 15. Closed M 11 Oct.

T 12 Oct: A WINTER'S TALE by Shakespeare. Dir: Anthony Carrick. Stars: Anthony Hopkins, Mikel Lambert, Eileen Page. T-F, 8 0; Th, 3 0. Seats available

Richmond Theatre, The Green, Richmond (RIC 0088). Sat 9 Oct: BUSYBODY by Jack Popplewell. Dir: Robert Peake. Stars: Irene Handl. Sat, 5 30, 8 15

M 11 Oct for one week: EAST LYNNE. Dir: Edgar K Bruce. M-F, 7 45. Seats available

Wimbledon Theatre, Wimbledon (WIM 5211). Sat 9 Oct: THE STUDENT PRINCE by Sigmund Romberg. Dir: Leslie Branch. Stars: Bryan Johnson, Kenneth Henry, Christine Yates. Sat, 5 15, 8 15

M 11 Oct./*Continued on page 6*

Title	**ALIBI FOR A JUDGE**	**ANY WEDNESDAY**	**AT THE DR OF ANOTHE HAT**
Ratings			*
Theatre and nearest tube	Savoy, Strand, WC 2 TEM 8888 (Strand, Charing X)	Apollo, Shaftesbury Ave, W 1 GER 2663 (Piccadilly Circus)	Globe, Shaftesbury Ave, GER 1592 (Piccadilly Circu
Author	Felicity Douglas Henry Cecil	Muriel Resnik	Michael Flanders Donald Swann
Cast	Andrew Cruickshank Amanda Grinling Colin Gordon	Dennis Price Moira Lister John Fraser Amanda Barrie	Michael Flanders Donald Swann
Director	Hugh Goldie	Frank Dunlop	Flanders/Swann
Starts/ends	8 0 (ends 10 20)	8 15 (ends 10 30)	8 0 (ends 10 0)
Matinees	W: 2 30 (ends 4 50) Sat: 5 0 (ends 7 20)	Th, Sat: 5 15 (ends 7 30)	Sat: 5 0 (ends 7 0
Date of opening	5 Aug 1965	4 Aug 1965	29 Sep 1965
Booking notes			
Director/Author/ Star comment	AMANDA GRINLING: *It is a most rewarding play, partly serious and partly comedy which I enjoy doing and which makes it more fun. I also think it is more interesting than the usual legal drama because it moves out of the courtroom*	AMANDA BARRIE: *It is the most enjoyable part I've ever played, it's funny—magical—romantic. The barefoot jeans bit and the dressed-up bit is rather me and I love the balloons. I love them every night*	
Critic's comment	HAROLD HOBSON (THE SUNDAY TIMES): *The beginning—an unfair judge with a nagging conscience—is fine; the courtroom scene first rate; the amiable reunion of quarrelling judge and urbanely insolent advocate are amusing. But the mystery on which the play unhappily concentrates is ludicrous in itself and in its solution*	W A DARLINGTON (THE DAILY TELEGRAPH): *An obvious attempt to fill our theatre's desperate need for something light to laugh at. It is one of those silly little pieces which give actors parts that they can play with enjoyment. Its strongest attractions are that it brings Dennis Price back to the stage and that it gives Amanda Barrie the chance to give a very funny and charming performance*	JOHN HIGGINS (FINANCIAL TIMES): *Michael Flanders Donald Swann are Whitstable Natives Arbroath Smokies, New Palladium Sh Mick Jagger and e meetings at the Al Pally. You either them or you don't little that is writte is going to keep enthusiasts away any more than it encourage unbelie*

Title	**THE KILLING OF SISTER GEORGE**	**A MONTH IN THE COUNTRY**	**THE MOUSETRA**
Ratings	*	*	
Theatre and nearest tube	Duke of York's, St Martin's La, WC 2 TEM 5122 (Trafalgar Sq)	Cambridge, Earlham St, WC 2 TEM 6056 (Covent Gdn, Leicester Sq)	Ambassadors, Shaftesbury Ave, TEM 1171 (Leicester Sq)
Author	Frank Marcus	Turgenev	Agatha Christie
Cast	Beryl Reid Lally Bowers Eileen Atkins	Ingrid Bergman Michael Redgrave Emlyn Williams Fay Compton	Ray Cooney Irene Sutcliffe John Ingram John Hart Dyke
Director	Val May	Michael Redgrave	G. Ramsden
Starts/ends	8 0 (ends 10 25) Sat: 8 30 (ends 11 0)	8 0 (ends 10 40) Sat: 8 20 (ends 11 0)	8 0 (ends 10 25) Sat: 8 15 (ends 10
Matinees	W: 3 0 (ends 5 25) Sat: 5 30 (ends 7 55)	Th: 2 45 (ends 5 25) Sat: 5 0 (ends 7 40)	T: 2 45 (ends 5 10) Sat: 5 15 (ends 7
Date of opening	17 June 1965	23 Sep 1965	15 Nov 1952
Booking notes			
Director/Author/ Star comment	BERYL REID: *When Michael Codron sent me the script I read it and thought "Ugh! This is difficult," so I went ahead and did it*	INGRID BERGMAN: *I wanted to play the part because I understand her. I know exactly how she felt. That is what women are like. They want to be happy and they want to be loved*	RAY COONEY: *I think it will run*
Critic's comment	W A DARLINGTON (THE DAILY TELEGRAPH): *A test case. For the first time on the British stage homosexual characters are presented simply as people. They are intended neither to shock nor to point a moral. How will the public react in this novel situation?*	THE TIMES: *The play is the story of blundering innocence let loose in a house of routine sophistication and stagnant dignity. The ironies are gentle and superficial, limited as they are to knocking the mechanics of the emotional chess game while the emotions themselves remain sacrosanct*	HAROLD HOBSON (THE SUNDAY TIMES): *The characters in t play come out of conventional come but they are given insane twist. They Freudian characte They do not obey ordinary laws of behaviour*

BEYOND THE FRINGE 1965	**BOEING-BOEING**	**CHASE ME COMRADE**	**THE CREEPER**	**DODDY'S HERE**	**HOSTILE WITNESS**	**INADMISSIBLE EVIDENCE**	**IVANOV**
*						*	**
May Fair, May Fair Hotel, Stratton St, W 1 MAY 3036 Green Park)	Duchess, Catherine St, WC 2 TEM 8243 (Covent Gdn, Holborn)	Whitehall, Trafalgar Sq, SW 1 WHI 6692 (Trafalgar Sq, Charing X)	St Martin's, Cambridge Circus, WC 2 TEM 1443 (Leicester Sq)	Palladium, Argyll St, W 1 GER 7373 (Oxford Circus)	Haymarket, Haymarket, SW 1 WHI 9832 (Piccadilly Circus, Trafalgar Sq)	Wyndhams, Charing X Rd, WC 2 TEM 3028 (Leicester Sq)	Phoenix, Charing X Rd, WC 2 TEM 8611 (Tottenham Ct Rd, Leicester Sq)
Alan Bennett Peter Cook Jonathan Miller Dudley Moore	Marc Camoletti	Ray Cooney	Pauline Macaulay		Jack Roffey	John Osborne	Anton Chekhov
Neville Buswell Bill Hepper Barry Stanton Malcolm Tierney	Nicholas Parsons Simon Merrick Mercy Haystead	Brian Rix Basil Lord Leo Franklyn	Eric Portman Peter Blythe Noël Davis	Ken Dodd Kaye Sisters Eddie Calvert	Stephen Murray Jean Harvey Brian Oulton	Alan Dobie Venetia Maxwell James Culliford	John Gielgud Claire Bloom Roland Culver Yvonne Mitchell
David Phethean	Jack Minster	Wallace Douglas	Donald McWhinnie	Robert Nesbitt	Anthony Sharp	Anthony Page	
8 40 (ends 10 50)	8 0 (ends 10 10)	7 30 (ends 9 45) Sat: 8 15 (ends 10 30)	8 0 (ends 10 20) Sat: 8 30 (ends 10 50)	6 15 (ends 8 30) 8 45 (ends 11 10)	8 0 (ends 10 15)	7 45 (ends 10 30)	
Th, Sat: 6 0 (ends 8 10)	Sat: 5 15 (ends 7 15)	W: 2 30 (ends 4 45) Sat: 5 15 (ends 7 30)	T: 3 0 (ends 5 20) Sat: 5 30 (ends 7 50)	Sat: 2 40 (ends 5 0)	W: 2 30 (ends 4 45) Sat: 5 0 (ends 7 15)	Sat: 3 0 (ends 5 45)	
15 Apr 1964	20 Feb 1962	15 July 1964	14 July 1965	17 Apr 1965	4 Nov 1964	17 Mar 1965	30 Sep 1965
NEVILLE BUSWELL: *It is still funny because it is well written. The audiences we are getting now are 50 per cent American and 50 per cent the Establishment who disapproved at the beginning*	NICHOLAS PARSONS: *I think this is a most delightful play: perfect escapist entertainment, if you like this sort of thing. It is one of the best parts that I've ever had, it has tremendous comic potential. It is no problem to be fresh at each performance*	BRIAN RIX: *There is little doubt that the success of Whitehall farces has influenced others to sow in farcical fields, hoping to reap box office rewards. However farce is a delicate crop—many sowers have stepped right into the compost heap*	PAULINE MACAULAY: *I wrote the play with Eric Portman in mind: if he had not liked it I said I wouldn't let anyone else do it*	KEN DODD: *It sets the seal on my careerplaying the Palladium . . . all these clever people coming to see me, I don't know. Because I'm a new face I suppose. John Osborne's been three times. He booked thirty seats. Showing good taste, wasn't he?*	STEPHEN MURRAY: *Trials are an infallible source of fascination to audiences because a trial—any trial—is probably the richest natural field in the whole dramatic landscape*		JOHN GIELGUD: *I was immediately fascinated by the beauties of the play's changing moods and atmosphere, the cross-currents of farce and drama, the strange assortment of contrasted characters, touching and ridiculous at the same time*
THE SUNDAY TIMES: *The cast soon had the disillusioning experience of attracting the very people they were lampooning. This did nothing to dilute their purpose . . . but if the apparent masochism of the ruling classes was in danger of blunting the edge of the dissenters, the dangers of success are surely greater. For satirists who begin lean and hungry can now grow fat on their anger*	THE TIMES: *This farce is the sort of thing that never fails to please generation after generation so long as the caperers know their business. The caperers in this instance are fully up to the required standard of liveliness. They are not handicapped by any foolish attempt to lead us to expect anything other than what is destined to happen*	THE TIMES: *Ray Cooney's farce is certainly a more sophisticated joke than the previous Whitehall shows, but it preserves their basic components. The plot seems to have been compiled from popular newspaper headings of the past few years—a period remarkable for its disclosures of upper-class life*	ALAN BRIEN (THESUNDAYTELEGRAPH): *Pauline Macaulay has written neither a good thriller nor a good play but what she has contributed of each is excellent of its kind*	THE TIMES: *He is on stage alone for over 50 minutes in a two-hour show. He is, in his way, an engaging comic, swift and sly when he is not being self-indulgent, with a flash of surrealism in the corniest patter about kippers and nightshirts . . . He has great energy, a good sense of timing and a pleasing sentimental tenor*	THE SUNDAY TIMES: *It is one of the great merits of this murder mystery, which excites interest from the start and sustains it to the end, that the people matter as well as the plot*	THE TIMES: *In one sense this material constitutes another phase in the author's love-hate relationship with Britain. But as it comes over it never seems that he is putting his own words into the character's mouth. . . . Mr Osborne seems alone among current British playwrights in being able to create heroes of our own time*	

OH DAD, POOR DAD . . .	**PORTRAIT OF A QUEEN**	**PRESENT LAUGHTER**	**A SEVERED HEAD**	**SON OF OBLOMOV**	**THARK**	**TOO TRUE TO BE GOOD**	**WAIT A MINIM**
**	*	*		*		**	
Piccadilly, Piccadilly Circus, W 1 GER 4506 (Piccadilly Circus)	Vaudeville, Strand, WC 2 TEM 4871 (Strand, Trafalgar Sq)	Queen's Theatre, Shaftesbury Ave, W 1 REG 1166 (Piccadilly Circus)	Criterion, Piccadilly Circus, W 1 WHI 3216 (Piccadilly Circus)	Comedy, Panton St, SW 1 WHI 2578 (Piccadilly Circus)	Garrick, Charing X Rd, WC 2 TEM 4601 (Leicester Sq, Trafalgar Sq)	Strand, Aldwych, WC 2 TEM 2660 (Covent Gdn, Holborn)	Fortune, Russell St, WC 2 TEM 2238 (Covent Gdn)
Arthur Kopit	William Francis	Noël Coward	Iris Murdoch & J B Priestley	Goncharov, Ad Riccardo Aragno	Ben Travers	G B Shaw	Andrew Tracey
Hermione Gingold Alix Elias Murray Melvin	Dorothy Tutin Peter Vaughan Paul Eddington	Nigel Patrick Phyllis Calvert Maxine Audley Richard Briers Avice Landon	Heather Chasen Bernard Horsfall Irene Hamilton	Spike Milligan Bill Owen Valentine Dyall	Peter Cushing Kathleen Harrison John Warner Ambrosine Phillpotts	Dora Bryan George Cole Kenneth Haigh June Ritchie Athene Seyler Alastair Sim	Andrew Tracey Paul Tracey Michele Martei Dana Valery Jane Fyffe
Charles Forsythe	Val May	Nigel Patrick	Val May	Frank Dunlop	Ray Cooney	Frank Dunlop	Leon Gluckman
8 30 (ends 10 30)	7 45 (ends 10 20)	8 0 (ends 10 45) Sat: 8 30 (ends 11 15)	8 15 (ends 10 25) Sat: 8 45 (ends 10 50)	8 0 (ends 10 15) W, Sat: 8 45 (ends 11 0)	7 45 (ends 10 0) Sat: 8 40 (ends 11 0)	7 30 (ends 10 20)	8 0 (ends 10 15) Sat: 8 30 (ends 10 45)
W: 3 0 (ends 5 0) Sat: 5 30 (ends 7 30)	W, Sat: 3 0 (ends 5 30)	Th: 2 30 (ends 5 0) Sat: 5 30 (ends 8 0)	Th: 3 0 (ends 5 10) Sat: 6 0 (ends 8 10)	W, Sat: 6 0 (ends 8 15)	Th: 3 0 (ends 5 15) Sat: 5 30 (ends 7 45)	Th, Sat: 3 0 (ends 5 50)	Sat: 5 30 (ends 7 45)
6 Oct 1965	6 May 1965	21 Apr 1965	27 June 1963	6 Oct 1964	3 Aug 1965	22 Sep 1965	9 Apr 1964
						Ends 16 Oct	
HERMIONE GINGOLD: *It is an extraordinary play and I like it very much. I like it because it has a good part for me in it. In Manchester where I expected them to be a little leery of it we found they enjoyed it immensely*	DOROTHY TUTIN: *It is strange to be acting in something that is absolutely real, every word of which is true, yet used in a theatrical context. You know it is not somebody else's ideas, but real. This is very demanding, but also very moving*	NIGEL PATRICK: *At this stage in a run—we have been showing for about six months—there is a tendency to slip into a routine. But this is not so with us; the gaiety of the play has communicated itself*	HEATHER CHASEN: *I think that in a way the style has clarified, it is basically the same as when we started, but clearer. At first it was difficult to know how to do it and we had to keep going back to the beginning to discover our motives*	FRANK DUNLOP: *The play was based on the tradition of commedia dell'arte—a strong basic shape, a sentimental story, with the ability to do a variety act on top. In this context Spike Milligan does, in fact, do what I say*	PETER CUSHING: *Thark has made people laugh for the last 38 years and will go on doing so in any generation because it is the situations that are so timeless and funny*	ATHENE SEYLER: *My feeling about the play is that it shows Shaw's gift for musical backchat, he writes lines that are sure-fire laughs interspersed with philosophizing. It shows him mid-way between dogmatic youth and questioning old age*	PAUL TRACEY: *It was my hobby, now it is my profession. My brother (Andrew) and I wrote a lot of it, and the music, back in South Africa in 1962. It is being well received in London and we go to New York with it next year, but we are always surprised at any success*
	HAROLD HOBSON (THE SUNDAY TIMES): *Here are the growing British Empire and its girlish, impulsive, self-willed, devoted, entrancing, clever Queen. Here are Disraeli, pulverizing each other, and Palmerston showing how foreigners and royalty should be handled*	THE TIMES: *A firmly message-conscious writer, his plays proclaim the advantages of professionalism and social style as a protection against the normal human ills, and in Present Laughter they are used even to combat the ravages of age*	THE TIMES: *There is no trace of the stylistic vanities which are the usual mark of the novelist-turned-playwright. All the effects—the laughs, shocks, and ironies with which the play abounds—are expertly placed and the timing of the episodes shows an exact understanding of the relationship between duration and impact. It is a dazzling piece of entertainment*	THE TIMES: *Mr Milligan is by now completely at his ease in the weird and wonderful knockabout comedy he has meanwhile scribbled in the margins—an hilarious hotch-potch of free association, extravagant visual goonery and brusque (if hardly Brechtian) alienation*	ALAN BRIEN (THESUNDAYTELEGRAPH): *If I had been entirely ignorant of the reputation of Ben Travers, I would have sworn that it was a savage, satiric farce written just after the first world war. Mr Travers outlines his characters with a pen dipped in black bile*	JOHN HIGGINS (FINANCIAL TIMES): *Shaw . . . didn't write a comedy, even less a drama. Instead he devised a series of fantastics, and allowed them to talk. There are echoes of the time when the play was first performed (1931), some comments irritatingly relevant today, a number of epigrams and a leavening of truth*	THE TIMES: *Inescapably with productions that have been allowed to play under national regimes as unpopular as South Africa's, one is on the alert for any signs of Aseopian protest which has managed to by-pass detection by the authorities. Spectators on the outlook for this kind of thing will find it*

A detailed guide to the musical scene. Concerts, recitals and operas personally recommended by Andrew Porter of The Financial Times *are marked with one, two or three stars*

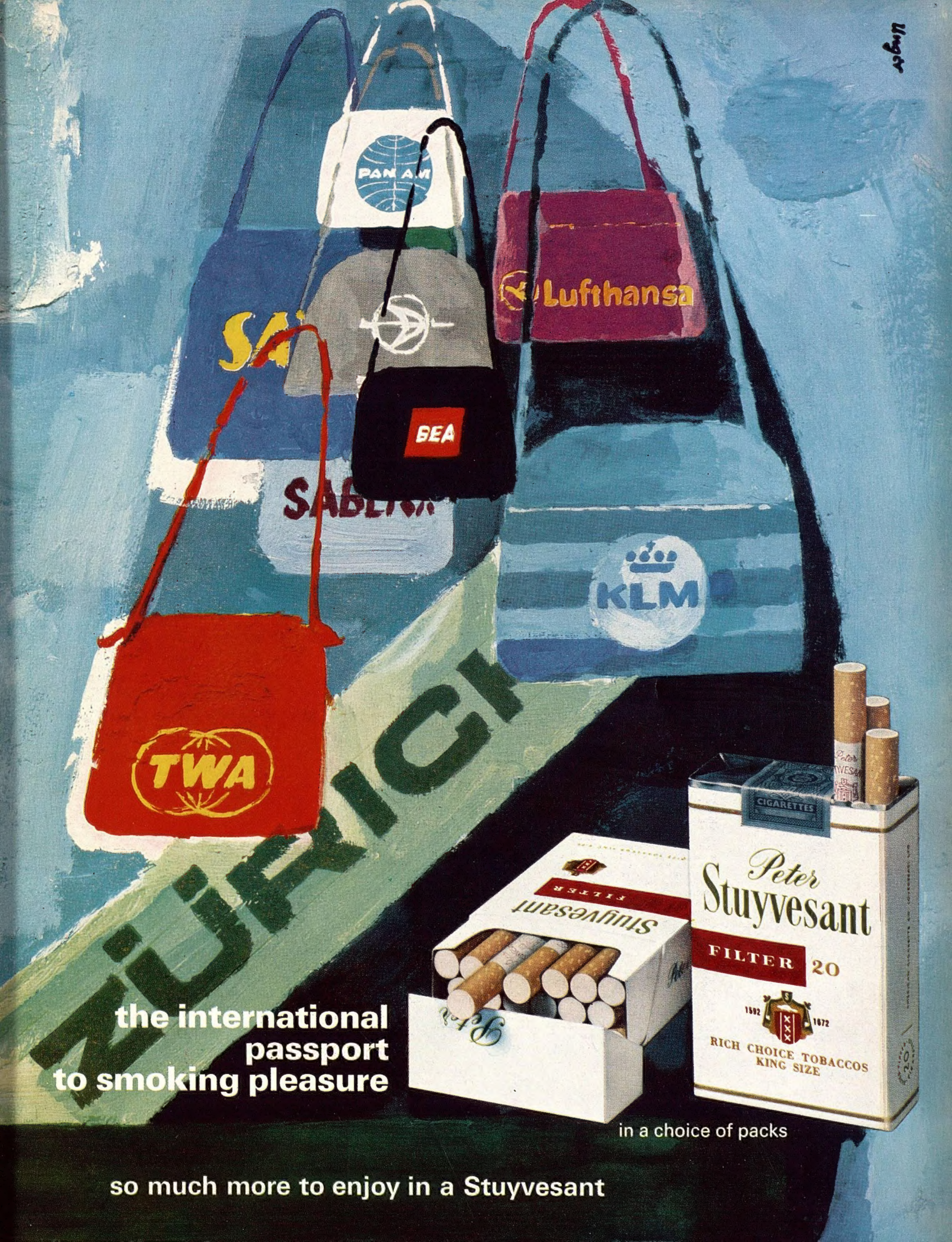
PRINCIPAL ADDRESSES
Royal Festival Hall,
Belvedere Rd, SE 1 (WAT 3191)
Royal Albert Hall,
Kensington Gore, SW 7 (KEN 8212)
Royal Opera House,
Covent Garden, WC 2 (COV 1066)
Sadler's Wells Theatre,
Rosebery Ave, EC 1 (TER 1672)
Wigmore Hall,
Wigmore St, W 1 (WEL 2141)

	CONCERTS	RECITALS	OPERA
sat 9	**MAHATMA GANDHI HALL,** 41 Fitzroy Sq, W 1 (EUS 4004). Concert for Children. **O Magnum Mysterium,** Maxwell Davies. **The Story of Babar,** Poulenc. **Music for Sleep,** Harrison Birtwistle. Performance of two winning entries of competition for young composers. 3 0. Conductor: Malcolm Crapp, with David Reynolds, narrator. Ian Lake, piano. St. Marylebone Grammar School Choir, London Co-operative Youth Choir **ROYAL ALBERT HALL. Double Concerto for Violin and Cello,** Brahms. **Symphony No 6,** Tchaikovsky. 7 30. Conductor: Kondrashin, with David Oistrakh, violin, Rostropovich, cello, Moscow Philharmonic **ROYAL FESTIVAL HALL.** Ernest Read Orchestral Concert for Children. **Variations & Fugue on a theme of Purcell,** Britten. **Horn Concerto No. 3 in E flat, K 447,** Mozart. **L'Apprenti Sorcier,** Dukas. **Karelia Suite,** Sibelius. Song for massed singing: I vow to thee my Country. 11 am-2 pm. Conductor: Muir Mathieson, with James Brown, horn, Royal Philharmonic Orchestra	**WIGMORE HALL.** Gluck, Monteverdi, Caccini, Vivaldi, Scarlatti, Liszt, Mussorgsky, Rossini, Bartok and Kodaly. 3 0. With Klio Kemeny, mezzo-soprano; Melinda Kistetenyi, piano **WIGMORE HALL. Sonatas** by Bach (E major); Bloch (1920); Brahms (No 3 Op 108). 7 30. Duo Sidoti, violin and piano	**SADLER'S WELLS. The Barber of Seville,** Rossini. 7 30. Conductor: Josef Krips. Cast: Eddy, Peters, Browne, Nash, Shilling, Jones, Mangin. Seats available
sun 10	**ODEON THEATRE,** Swiss Cottage, NW 3 (PRI 5905). Overture: **Marriage of Figaro,** Mozart. **Piano Concerto No 3 in C minor,** Beethoven. **Fantaisie for Piano & Orchestra,** Debussy. **Procesion del Rocio Op 9,** Turina. **Triana from Iberia,** Albeniz. 7 30. Conductor and soloist: Jose Iturbi, with the RPO **ROYAL FESTIVAL HALL,** SE 1. **Symphony No.1 in D (The Classical),** Prokofiev. **Piano Concerto No 4 in G,** Beethoven. **Symphony No 5 in E minor,** Tchaikovsky. 7 30. Conductor: Eugene Svetlanov, with Hans Richter-Haaser, piano; London Philharmonic Orchestra	**LAMDA THEATRE,** Logan Pl, W 8. **Pimpinone,** Telemann. **Combattimento di Tancredi e Clorinda,** Monteverdi. **Comedy on the Bridge,** Martinu. 8 0. Focus Opera Group **WIGMORE HALL. 3 Sonatas,** Scarlatti. **Sonata in A minor (K 310),** Mozart. **Kinderscenen, Op 15,** Schumann. **Sonata in B flat minor, Op 35,** Chopin. **15 Hungarian Folksongs,** Bartok. 3 0. Balint Vazsonyi **ROYAL FESTIVAL HALL. Courante, La Volta (Terpsichore),** Praetorius. **Fantasy,** Dowland. **Chaconne,** Bach. **Sonata in A for guitar,** Paganini. Works by Albeniz and Falla. 3 0. John Williams, guitar	
mon 11		**ROYAL FESTIVAL HALL. Sonata Impetuoso,** Giminiani. **Sonata No 7 in C minor, Op 30, No 2,** Beethoven. **Partita in B minor,** Bach. **Rhapsody No 1,** Bartok. **Four Romantic Pieces,** Dvorak. **Moto Perpetuo,** Ravel. 8 0. Isaac Stern, violin; Alexander Zakin, piano **WIGMORE HALL. Sonatas** by Honegger, Pizetti, Shostakovich **(Op 40),** Brahms **(Op 38).** 7 30. Willy La Wolpe, cello; Marta de Conciliis, piano	* * **ROYAL OPERA HOUSE,** Covent Garden. **Das Rheingold.** 7 30. Conductor: Georg Solti. Cast: Elizabeth Vaughan, Josephine Veasey, Joan Carlyle, Elizabeth Robson, Maureen Guy, Gerhard Stolze, Hans Hotter, Otakar Kraus, John Lanigan, John Dobson, Forbes Robinson, Michael Langdon, Victor Godfrey. No seats
tues 12	* * **ROYAL FESTIVAL HALL. Symphony No 5 in B flat,** Prokofiev. Overture: **Oberon,** Weber. **Violin Concerto No 4 (K218)** Mozart. 8 0. Conductor and soloist: David Oistrakh, with the Moscow Philharmonic Orchestra	* * **BISHOPSGATE INSTITUTE,** 230 Bishopsgate, EC 2 (BIS 2254). **Sextet for piano and wind quintet,** Poulenc. **Quintet for piano and wind in E flat (K 452),** Mozart. 1 5. Zephyrus Wind Quintet **WIGMORE HALL. Sonata No 19 in B flat major,** Mozart. **Sonata Op 22,** Schumann. **Klavierstücke, Op 76,** Brahms. **Fantasia Op 49,** Chopin. **Hungarian Rhapsody, No 11,** Liszt. 7.30. Ray Lev, piano.	**ROYAL OPERA HOUSE. Die Walküre.** 6 0. Conductor: Georg Solti. Cast: Amy Shuard, Gwyneth Jones, Josephine Veasey, Rae Woodland, Anne Edwards, Maureen Guy, Yvonne Minton, Ann Howard, Elizabeth Bainbridge, Noreen Berry, Ernst Kozub, Hans Hotter, Michael Langdon. No seats * **SADLER'S WELLS THEATRE. Carmen.** 7 0. Conductor: Brydon. Cast: Curphey, Reakes, Rendell, Blackham, Smith, Chorley, Bowman, Moyle, Jones, Dean. Seats available
wed 13	**ROYAL FESTIVAL HALL. Violin Concerto in E,** Bach. **Divertimento for Strings,** Bartok. **Symphony No 44 in E minor (Trauer),** Haydn. **Five Pieces for String Orchestra,** Hindemith. **Variations on a theme of Frank Bridge,** Britten. 8 0. Conductor and soloist: Yehudi Menuhin, Bath Festival Orchestra **WIGMORE HALL.** Bach programme. **Triple Concerto in A minor. Brandenburg Concerto No 5 in D. Suite No 2 in B minor.** 7 30. Conductor: Efrem Kurtz, with Elaine Shaffer, flute; Emanuel Hurwitz, violin; George Malcolm, harpsichord. English Chamber Orchestra. Seats at: 25s, £1, 15s, 10s, 7s 6d	* **ROYAL FESTIVAL HALL.** Organ recital. **Chorale Prelude,** Schlick. **Toccata in C and Fugue in A minor,** Cernohorsky. **Fantasia in G minor,** Kuchar. **Chorale Preludes,** Bach. **Prelude and Fugue, in A,** Bach. Works by Schroder, Eben, and Wiedermann. 5 55. Jiri Ropek, organ **NOTRE DAME DE FRANCE,** 5, Leicester Place, WC 2 (GER 9363). **Messe Solonnelle,** Langlais. **Incantations pour un jour saint,** Langlais. **Sonata e chiesa for flute and organ,** Frank Martin. **Mass for a Saint's Day,** Nicholas Jackson. **Motets** by Sweelinck, etc. 8 0. Conductor: Frederick Skinner, with St. Anne's Singers; Douglas Whittaker, flute **LEYTONSTONE LIBRARY,** Church Lane, E 11. Programme includes **Clarinet Quintet,** Gordon Jacob. 7 30. Octavian Players	* * **SADLER'S WELLS. Orfeo, Monteverdi.** 7 30. Conductor: Leppard. Cast: Baldwin, Edwards, Kern, Gilmore, Howard, Psaros, Wakefield, Conrad, Pilley, Dean, Mangin. Seats available
thurs 14	**ROYAL FESTIVAL HALL. Overture, Rosamunde,** Schubert. **Piano Concerto No 2 in B flat,** Brahms. **Symphony No 9 in E flat,** Shostakovich. 8 0. Conductor: Eugene Svetlanov. Daniel Barenboim, piano; London Philharmonic Orchestra **ST. CLEMENT DANES,** Strand, WC 2. **The Creation,** Haydn. 8 0. Conductor: Martindale Sidwell, with the Martindale Sidwell Choir; New Philharmonia Orchestra	**ALL SAINTS,** Hillingdon. **Duo Concertante,** Milhaud. **Histoires Naturelles,** Ravel. **Songs of Innocence,** Arnold Cooke. **Clarinet Sonata,** Poulenc. **Canticle No 1,** Britten. **The Shepherd on the Rock,** Schubert. 8 0. Christine Armstrong, soprano; Jill Lancaster, clarinet **WIGMORE HALL. Lunchtime Concert.** Works by C. P. E. Bach, Brahms and Prokofiev. 1 5 Clarissa Melville, Antony Saunders **WIGMORE HALL.** Kirckman Concert Society. Chamber Music series. **Quartets** by Haydn, Rawsthorne and Schubert. 7 30. Alberni String Quartet **ST. MARY ABBOTS,** Kensington, W 8 (WES 6032). Programme includes Schubert **Sonata.** 1 10. Anthony Green, piano	* * **ROYAL OPERA HOUSE. Siegfried.** 6 0. Conductor: Georg Solti. Cast: Amy Shuard, Joan Carlyle, Maureen Guy, Wolfgang Windgassen, Gerhard Stolze, Hans Hotter, Otakar Kraus, Michael Langdon. No seats **SADLER'S WELLS THEATRE. The Barber of Seville.** 7 30. Rossini. Conductor: Krips. Cast: Eddy, Peters, Browne, Nash, Shilling, Jones, Mangin. Seats available
fri 15	* * **ROYAL FESTIVAL HALL. Overture, The Fair Melusine,** Mendelssohn. **Cello Concerto in C,** Haydn. **Cantata No 82, Ich habe genug,** Bach. **Symphony No 3 in D,** Schubert. 8 0. Conductor: Harry Blech, with Jacqueline du Pré, cello; John Shirley-Quirk, baritone; London Mozart Players	**WIGMORE HALL. Two chorale preludes,** Bach-Busoni. **6 dances in Bulgarian rhythm,** Bartok. **Sonata Op 109,** Beethoven. **Sonatine,** Ravel. **Phantasiestucke, Op 12,** Schumann. **Nocturne, Op 48, No 1. 3 Ecossaises, Scherzo. Op 39,** Chopin. 7 30. James Mathis, piano	* **SADLER'S WELLS. Orfeo, Monteverdi.** 7.30. Conductor: Leppard. Cast: Baldwin, Edwards, Kern, Gilmore, Howard, Psaros, Wakefield, Conrad, Pilley, Dean, Mangin. Seats available

theatre continued/for one
MURDER AT THE VICARAGE.
Gordon Nash. Wimbledo
Company. M-F, 7 30. Th
Smoking. Seats available
Theatre Royal, Windsor (
sor 61107). A FRIEND IN NE
William Douglas Home. Dir
Riley. Stars: Richard V
John Horsley. M, W, Thu, 7
F, 8 0; Sat, 4 45, 8 0; Th, 2 30.
* **Yvonne Arnaud Theatre,**
ford (OGU3 60191). THE
MENAGERIE by Tennessee Wil
Dir: Vivian Matalon. Stars:
Ffrangcon-Davies, Anna M
George Baker, Ian McS
M-F, 7 45; Sat, 5 0, 8 0. Seats

OUT OF TOWN

Birmingham Repertory Th
Station St (Birmingham
land 2471). Sat 9 Oct: DO
DELIGHT by Moliere. Dir:
Harrison. Rep Company. 2 3
Closed M 11 Oct
T 12 Oct: THE REPRESENTAT
Rolf Hochhut. Dir: John Har
Rep company. T-F, 7 15; W
Seats available
Brighton, Theatre Royal (
ton 28488). Sat 9 Oct: MAIGR
THE LADY by Simenon, ad.
Mackie. Dir: Alan Bridges.
Rupert Davies, Joyce
Michael Gough. 5 15, 8 15
M 11 Oct for one week: THE C
by Jean Anouilh. Dir: D
McWhinnie. Stars: Sio
McKenna, Alec McCowen, G
Jones. M-Th, 7 45; F, 8 15; T
Bristol, Theatre Royal (B
24388). Sat 9 Oct: THE SPIRA
by Leonard Webb. Dir: Val
Bristol Old Vic company. 3 0
5 45, 7 45 ends 10 30. Closed M
W 13 Oct: THE MERCHANT OF
by Shakespeare. Dir: Joan K
Bristol Old Vic company. W,
Th, 2 30, 7 45; F, 7 45. Seats
Leatherhead Repert
Theatre, High St (Leathe
2852 & 5552). Sat 9 Oct: PERSO
KNOWN by David Butler. Dir:
Stone. Stars: Mary Kenton,
Curtis, Julian Holloway. 4 0
6 15, 7 30 ends 9 45. Closed M
T 12 Oct: TOM JONES from Fie
ad. Joan Macalpine. Dir: Fr
Farley. Stars: Christopher
mead, Helen Lindsay, Sonia
ham. T, Th & F, 7 30 ends
W, 2 30 ends 4 50, 8 0 ends
Seats available
Nottingham Playhouse (
tingham 45671). Sat 9 Oct: RI
II by Shakespeare. Dir:
Neville. Stars: John Neville,
Howard. 3 0 ends 5 45, 8 0
10 45
Sun 10 Oct: Forum—Measu
Measure & Modern Moralit
ends 9 45
M 11 Oct & F 15 Oct: PRIVATE
by Noël Coward. Dir: R
Magill. Stars: Judi Dench, E
Woodward. 7 30 ends 9 45
T 12 Oct: MEASURE FOR MEAS
Shakespeare. Dir: John N
Stars: Judi Dench, Alan Ho
Christopher Hancock. 7 30
W 13 Oct & Th 14 Oct: RICH
Seats available all perform
only a few on Sat 9 Oct
Oxford Playhouse (Oxford
Sat 9 Oct-T 12 Oct: ANTIG
Jean Anouilh. Dir: Harold
Stars: Barbara Young,
Cairncross. Sat, 5 0 & 8 15;
7 45. Seats available
W 13 Oct-F 15 Oct: ANTON
CLEOPATRA by Shakespeare
Frank Hauser. Stars: B
Jefford, John Turner. 7 45
11 0. Seats available
Stratford-on-Avon, Th
Royal. Royal Shakespeare
pany (Stratford 2211). Sat 9
M 11 Oct: THE MERCHANT OF
Dir: Clifford Williams. Stars
Porter, Janet Suzman. Sa
ends 5 30; M, 7 30 ends 10 30
* Sat 9 Oct & T 12 Oct: THE
* MALTA by Christopher Ma
Dir: Clifford Williams. Star
Porter. 7 30 ends 10 20. Som
W 13 Oct: HAMLET. Dir: Pete
Stars: David Warner,
Jackson, Brewster Maso
ends 6 0, 7 30 ends 11 30
* Th 14 Oct: COMEDY OF ERROR
Clifford Williams. Stars
Richardson, Charles Kay,
Engel. 2 30 ends 4 40, 7 30 en
Some seats available
* F 15 Oct: LOVE'S LABOURS LO
John Barton. Stars: Glend
son, Janet Suzman, W
Squire, Brewster Mason. 7
10 30. Some seats available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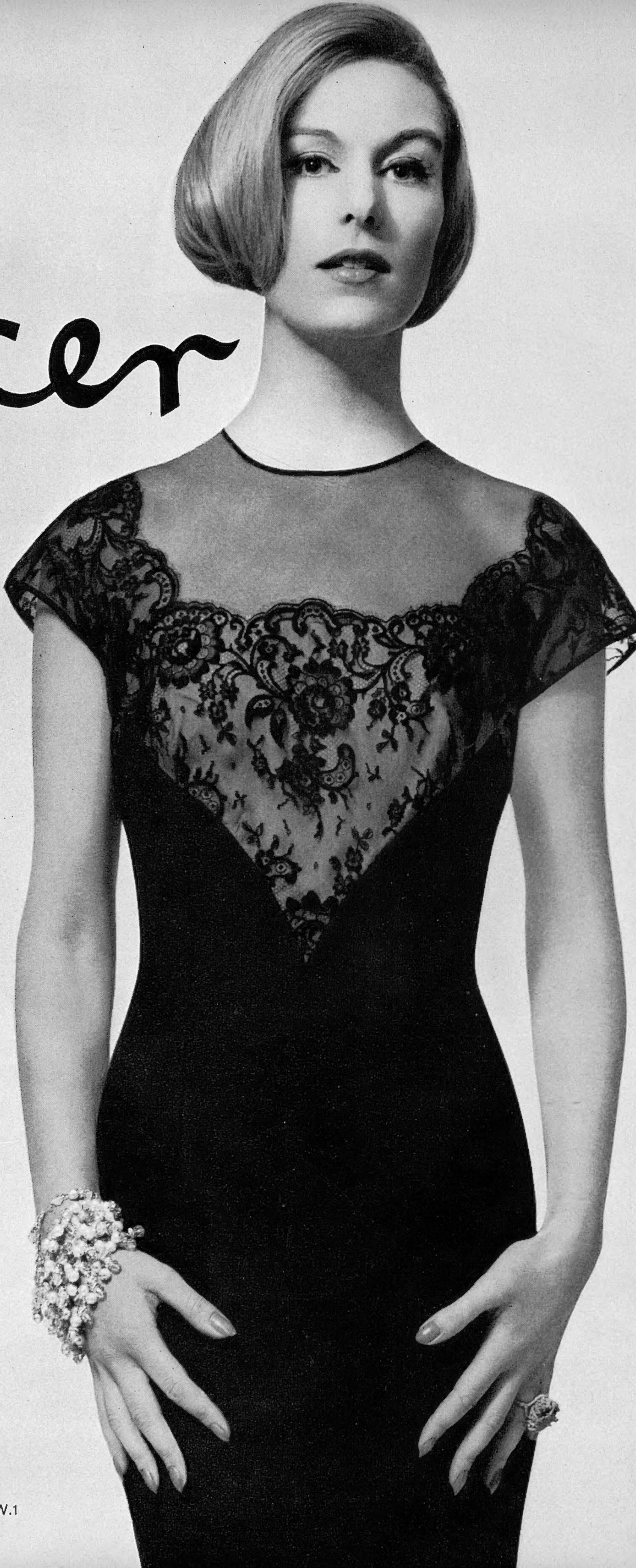

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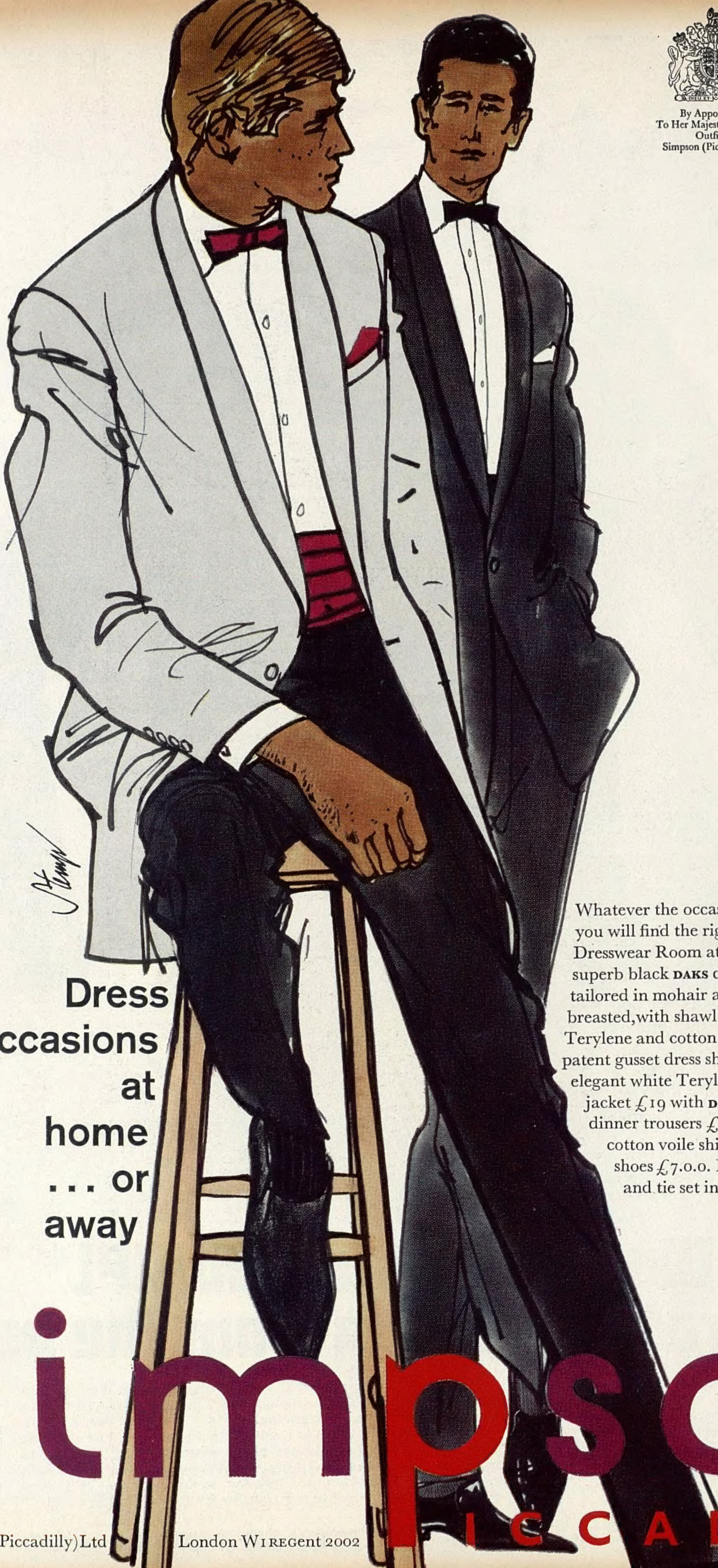

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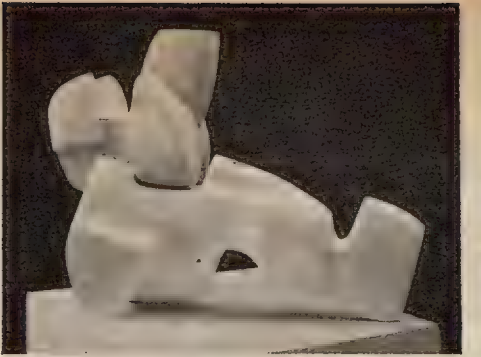
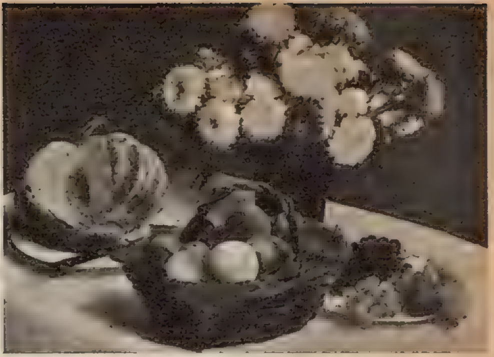
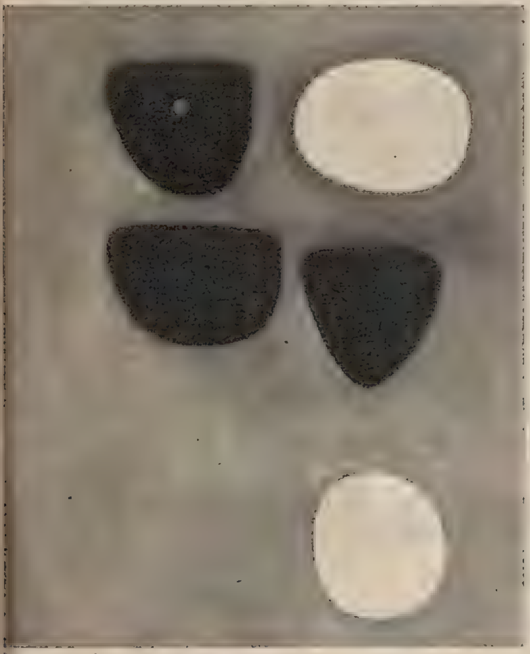
6th-century Coptic art at the Arcade



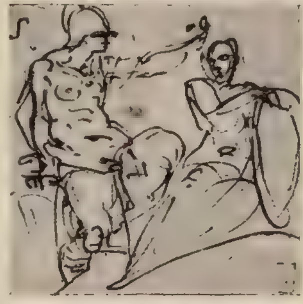
David Thompson at Roland, Browse & Delbanco



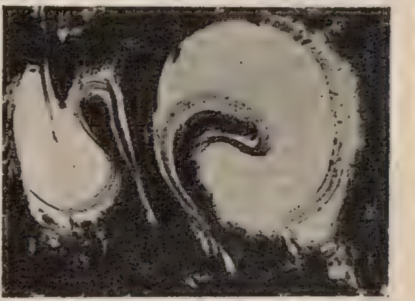
Fantin Latour at the Lefevre



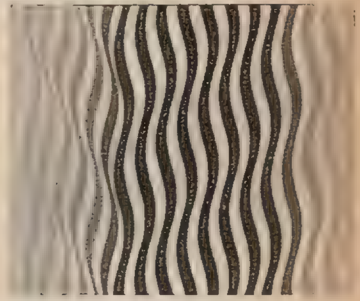
William Scott at the Hanover



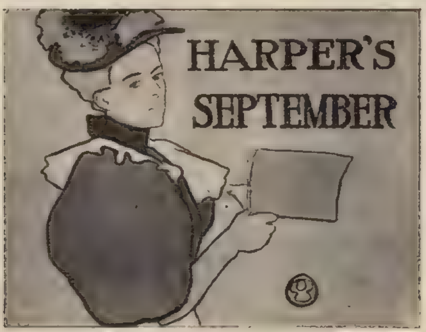
Reynolds at J S Maas



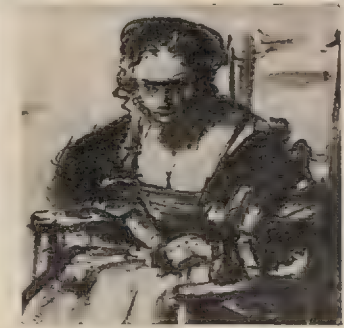
Lee Krasner at the Whitechapel



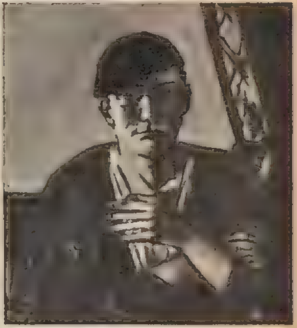
Bridget Riley at Robert Fraser



Edward Penfield at Lord's



Rembrandt at the Arts Council



Max Beckmann at the Tate

GALLERIES

A selective guide compiled by Keith Sutton, Exhibitions especially recommended are marked with one, two or three stars

OPENING

INDIVIDUAL SHOWS

✱✱✱ **Corot** (1796-1875), National Gallery, Trafalgar Sq, WC 2. WHI 7618. Major retrospective exhibition, arranged for the Arts Council by Mr Cecil Gould. 137 works, oil paintings, drawings, photographic etchings and etchings. Adm 3s 6d. 8 Oct-14 Nov. Daily 10-6, T & Th 10-8, Sun 2-6

Jan Diederen, Rowan, 25a Lowndes St, SW 1. BEL 3490. Recent oil paintings, first London one-man show. 8-28 Oct. M-F 10-6, Sat 10-1

John O'Connor, Valerie Thornton. Zwemmer, 26 Litchfield St, WC 2. TEM 1793. 20-30 paintings of Essex/Suffolk landscape: 60-250 guineas. 17 prints of architectural subjects: 10-15 guineas. 14 Oct-6 Nov. M-F 10-6

MIXED SHOWS

✱ **A.I.A.,** 15 Lisle St, WC 2. GER 4846. New Members 1965. Paintings and drawings of newly-elected members. Permanent selection of drawings and watercolours under 25 guineas. Also loan and hire pictures. 8-30 Oct. M-F 11-6, Sat 11-4

Lefevre, 30 Bruton St, W 1. MAY 2250. 19th and 20th century French paintings including two Bonnards, an unusually varied Fantin Latour and a Matisse of 1920. 14 Oct-14 Nov. M-F 10-5, Sat 10-1

CURRENT

INDIVIDUAL SHOWS

✱✱ **Max Beckmann** (1884-1950), Tate Gallery, Millbank, SW 1. TAT 4444. Large retrospective exhibition of paintings, draw-

German painter of between-wars period. Until 7 Nov. M-Sat 10-6, T, Th 10-8, Sun 2-6

Jack Bush, Waddington, 2 Cork St, W 1. REG 1719. First one-man exhibition in London of Canadian abstract artist: nine large canvases, softly stained areas and bands, in both formal and asymmetrical spreads. From £300-£500. Until 27 Oct. M-F 10-6, Sat 10-1

✱ **Carlos Cruz-Diez,** Signals London, 39 Wigmore St, W 1. WEL 8044. First of three retrospective exhibitions of modern South-American artists. Venezuelan artist showing some 60 items—"A Decade of Physichromies," optical involvement constructions and reliefs from 2 ft sq to 10 ft long. £200-£2,000. Until 23 Oct. M-F 10-6, Sat 10-1

Russell Drysdale, Leicester, 4 Audley Sq, South Audley St, W 1. MAY 1159. 24 oils, 40 drawings, 5 lithographs. The most recent paintings of singular Australian painter—poetic realism with a silence reminiscent of 19th C. American painting. Until 27 Oct. M-F 10-5 30, Sat 10-1

Friedel Dzubas. Kasmin, 118 New Bond St, W 1. MAY 2821. Berlin born artist who studied with Klee and has lived in America since 1939. Eight large (up to 96"x44") canvases with very thin oil colour-spreads and forms. $1000-$2000. Until 23 Oct. M-F 10-5 30, Sat 10-1

Hamilton Fraser, Gimpel Fils, 50 South Molton St, W 1. MAY 3720. 17 recent paintings, oil on canvas, various sizes, 300-600 guineas. Until 30 Oct. M-F 10-5 45, Sat 10-1

James Howie, McRoberts & Tunnard, 34 Curzon St, W 1. GRO 3811. 19 Monotypes, framed size 18"x20", from £30-£50. Until 30 Oct. M-F 10-5 30, Sat 10-1

John Hubbard, New Art Centre, 41 Sloane St, SW 1. BEL 5844. Young American artist who lives in London and Dorset. Large oils on canvas and small oils on paper. Pictures which originate in places

scenes, elements of nature vigorously involved in fluid medium. From 45-350 guineas. Until 20 Oct. M-F 10-6, Sat 10-1

✱ **Gustav Klimt** (1862-1918), Marlborough Fine Arts, 39 Old Bond St. MAY 5161. Drawings and paintings. Until 5 Nov. M-F 10-5, Sat 10-12

✱✱ **Lee Krasner,** Whitechapel High St, E1. BIS 1492. Large retrospective of significant American artist of the First New York generation, allowing first appraisal of her capacity and achievement in Europe. 99 items, paintings and drawings growing in size to very recent work. Most personal in collage-paintings 1954-5. Until 30 Oct. Closed M, T-Sat 11-6, Sun 2-6

David Leverett, Redfern, 20 Cork St, W 1. REG 1732. Young English artist, born '34, first one-man show: 23 oils on canvas; 20 gouaches; 12 chalk drawings. Figure images within abstract structures: harmonized colour sets the mood: from 25-150 guineas. 5-30 Oct. M-F 10-6, Sat 10-1

Paul Mount, Merrick Hansel, Jeanne Martin, Drian, 5/7 Porchester Pl, W 2. PAD 9473. British sculptor Paul Mount. 20 sculptures, cast metals and fibreglass, panels and abstracted-figuration images, from £40. Merrick Hansel, 24 paintings in mixed medium and collage elements worked on to panel-like formats, abstracts modified by atmospheric colouring. Average 3'x2' 6" from £30. Jeanne Martin showing 3 or 4 mosaics, large (4'x6') abstracts of clear design. Until 23 Oct. M-F 10-6, Sat 10-6

✱ **Robert O'Brien,** Grabowski, 84 Sloane Av, SW 3. KEN 1868. 22 oils and 18 gouaches make up first one-man show of young English artist. Ebullient colours and forms with figurative references. 7 Sep-27 Oct. M-F 10-6, Sat 10-6

Oliffe Richmond, Hamilton Galleries, 8 St George St, W 1. HYD 3196. 4 large cement sculptures, 17 bronzes and some drawings and lithographs made since 1963. British sculp-

Romantic-abstract-anthropomorphic images. Between £125 and £1000. Until 30 Oct. M-F 10-6, Sat 10-1

✱ **Peter Startup & David Thompson,** Roland, Browse and Delbanco, 19 Cork St, W 1. REG 7984. Startup in wood, 10 recent pieces from 7½" high to 90" high. Third one-man show of his personal, remotely figurative images. From 65 guineas to 450 guineas—Thompson in stone, 15 carvings, forms that appear to have been rocked and ground into position as well as cleanly articulated. From 60 guineas to 80 guineas. Until 16 Oct. M-F 10-5 30, Sat 10-1

✱✱✱ **William Scott,** Hanover, 32a St George St, W 1. MAY 0296. 35 recent oil paintings, lean sensual abstracts with emotive figurative references and implications, new and expansive images, same sense of grand scale and weight. 28 Sept-23 Oct. M-F 10-5 30, Sat 10-1

Henry Simpson (1853-1921), Lords, 26 Wellington Rd, NW 8. PRI 4444. Until 22 Oct. M-F 10-7, Sat 10-7, Sun 10-7

✱ **Brett Whiteley,** Marlborough New London, 17-18 Old Bond St. MAY 5161. Second one-man exhibition: six sculptures and 20 recent oil paintings on two themes, zoo pictures & Christie murders. Substantial panels and collage-worked surfaces; pre-designed images of animals and romanticized public fantasies both finish up producing melodramatic visual events inclined towards beastliness. Until 31 Oct. M-F 10-5, Sat 10-12

MIXED SHOWS

✱ **Arcade Gallery,** 7 Royal Arcade, 28 Old Bond St, W 1. HYD 1879. Mannerist and Baroque paintings, also sculpture and many small items, Greek, African and Oceanic, shown in recently extended premises. M-F 10-5, Sat 10-1

✱✱ **Arts Council Gallery,** 4 St James's Sq, SW 1. WHI 9737. 60 Years of Patronage. Exhibition of Drawings, Gold, Silver

Great Britain and Northern Ireland and bought with the aid of the National Art-Collections Fund. Until 16 Oct. Adm 2s. M-F 10-6, T & Th 10-8, Sat 10-6

✱✱✱ **British Museum,** Great Russell St, WC 1. MUS 1555. Masterpieces of the Print Room—If it were a visiting exhibition, there would be queues. The Lion in Asia. Henry Christie—a pioneer anthropologist. Closing 10 Jan. Daily 10-5, Sun 2 30-6

✱✱✱ **Robert Fraser,** 69 DukeSt, W1. MAY 7196. Few selected works of house artists, Blake, Caulfield, H. Cohen, Paolozzi, Self, Riley etc. which give a surprisingly full range of visual experience and imagery of contemporary style. Until 15 Oct. M-F 10-5 30, Sat 11-1

✱ **I.C.A.,** 17 Dover St, W 1. GRO 6186. 4 Young Artists. Peter Millband—canvases containing active surrealist details supported by sharp image-structures: David Wise—almost growing organic sculptures making take-over bids for living-space and attention. Roger Dade—large optical spreads on floor and wall angles, dissolving and atmospheric even when formal. Victor Burgin—large canvases of well-trained multi-coloured motifs carrying out exclusive optical tasks. Until Oct. Also Radovan, Kragulj, prints and drawings in Library. Until 14 Oct. M-F 10-6, Sat 10-1. Adm 1s.

J. S. Maas, 15a Clifford St, W1. REG 2302. General English School up to 1930. Until Nov. M-F 9 30-5 30, Sat 10-12 30

Mercury Gallery, 26 Cork St, W 1. REG 7800. Mixed graphics including Vollard Suite. Until 15 Oct. M-F 10-6, Sat 10-1

New Vision Centre, 4 Seymour Pl, W 1. AMB 5965. William Newcombe, 15 pictures, reliefs, collages and 8 watercolours. Canadian artist who works in England. Cross section of Commonwealth artists associated with gallery, Max Robinson, Aubrey Williams, David Partridge, Rama Rao, Ahmed Parvey. Until 16 Oct.

RESTAURANTS

Selective restaurant guide especially compiled by Neil Rhind, Editorial Manager of the Good Food Club. The Club's Good Food Guide (published by Consumers' Association and Cassell) has 1,600 entries covering the whole country. In this weekly section London Life *will list and describe most of the reputable London restaurants in the course of the year. The name of the proprietor, where given, follows immediately after the telephone number*
C.S.=Closed Sundays

WEST END

BENTLEY'S, 11 Swallow St, off Piccadilly, W 1 **(REG 6210).** W A, D J and R G Bentley. Dinner 5 30-11. C.S. Now is the time to go to Bentley's. Because there is an R in the month and because Bentley's have their own oyster beds. They also have an Oyster Bar where they will sell oysters to you from 12s to 17s 6d the half-dozen. In the bar and the upstairs restaurant there are other sorts of fish and shellfish from about 7s 6d to 25s. The lobster bisque (5s) is very good. Wines from about 20s; some by the glass. Black Velvet, draught Guinness, of course

BIAGI'S, 39 Upper Berkeley St, W 1 **(PAD 0394).** Gianpiero Biagi. Dinner 6-11 45. A trattoria decorated with a nautical touch, though I hope they never have need to use the life-belts. The menu is long, Italian, and not wildly dear. The *plats du jour* are from 9s 6d to 12s 6d (including vegetables) and the *à la carte* main dishes cost about the same but without the garnishings. *Peperoni all' olio* (4s 6d), *moules marinières* or the *lasagne* should be good starters; there are *saltimbocca* and *scallopine alla crema* for later on. The *zabaglione* or the *sambucca* would make a suitable finish to the meal. Mostly Italian wines; carafes at 9s and 15s, by the glass 2s 6d

CORDON BLEU RESTAURANT, 31 Marylebone La, W 1 **(WEL 2931 & 3880).** Rosemary Hume. Coffee 10-11 30; tea 3 45-5 30. C.S. and in evenings. All the cooking here is done by graduates of the Cordon Bleu Cookery School. So really this is a shop window for the school but a window for real shopping and not just for fun. The soups and egg dishes are good starters, the cold table really first class with main dishes about 10s. The sweets are outstanding. Wines by the carafe from 12s 6d, by the glass from 3s. They only take bookings for noon and 12.15 and it gets very crowded by 1 o'clock

CRANKS' SALAD TABLE, 22 Carnaby St, W 1 **(GER 9431).** Daphne Swan, K and D Canter. Meals served continuously from 10 a m to 8 30 p m. Closed Sat & Sun. If you buy your clothes in Carnaby Street, and even if you don't, Cranks' pure foods restaurant is a splendid place for lunch. All vegetarian: home-made soups, fresh and imaginative salads (two for 2s 6d, three for 3s 6d, five for 5s 6d), and an excellent selection of cheeses. Some rather original sweets and cakes. Dandelion as well as Cona coffee, and though some of the other drinks have pretty strange names, none is alcoholic. You should be able to eat quite well for 7s 6d. Afterthoughts: tipping is discouraged and the tinned music isn't pop

FONTAINEBLEAU WINE RESTAURANT, 3 Northumberland Av, WC 2 **(WHI 1425).** M Lejeune. Dinner 5 30-10 30. C.S. This rather dimly-lit basement restaurant has one of the most interesting wine lists in London—more than 200 French wines, all in half-bottles. The cheese board hasn't quite so many varieties as the wine list has, but it tries very nobly. So it is for the wine and cheese and not so much the food—which is perfectly all right and will cost about 20s a head—that one should make the pilgrimage to Northumberland Av. Being only in half-bottles the wines aren't quite so cheap as they appear at first glance. Upstairs is an ordinary coffee bar which stays open until 11 p m

GAY HUSSAR, 2 Greek St, W 1 **(GER 0973).** Victor Sassie. Dinner 6 30-11. C.S. According to some expatriates this is the most authentic Hungarian restaurant we have in London, even though the menu has dishes from other parts of central and eastern Europe. The Hungarian hors d'oeuvre (6s 6d), Bulgarian mixed salad (4s), the various pancakes (about 10s 6d) and the pork chops with green peppers and cream should make a change from scampi and fillet steak. There is a very good value 10s 6d *table d'hôte* lunch. Wines by the carafe 12s 6d; glass 3s

LYON'S CARVERIES: CUMBERLAND HOTEL, Marble Arch, W 1 **(AMB 1234).** C.S. **REGENT PALACE HOTEL,** Piccadilly, W 1 **(REG 7000).** C.S. **STRAND CORNER HOUSE,** Charing X, WC 2 **(WHI 7373).** Here is the opportunity not only to eat as much as you can hold for 18s or so, but also a chance to have a go at carving the joints yourself. There is a short list of starters: soup, grapefruit, melon and such, brought by the waitress. After this you have free run of half a dozen hot and cold joints from which you can hack as much as you like, as often as you like. The vegetables are not up to the standard of the meats. Sound wine in bottle and carafe. Check times of lunch and dinner before setting out—the three places are by no means similar in this respect

MARTINEZ SPANISH RESTAURANT, 25 Swallow St, W 1 **(REG 5066 & 4921).** F Amhurst. Dinner 6-midnight. The Martinez is one of the few really authentic Spanish restaurants in London, and some dedicated lovers of Spain think the decor is as realistic as the food. It is sensible to eat the Iberian specialities: *paella Valenciana* (15s 6d), cold *gazpacho* (4s), inkfish in their own ink (8s 6d). Long list of sherries from 3s 6d, and Spanish wines from 16s; in carafes for 13s 6d, by the glass 3s

MON PLAISIR, 21 Monmouth St, WC 2 **(TEM 7243).** J C Viala. No lunches. Dinner 6-10 30. This very popular place looks like a Paris bistro, and just like a Paris bistro serves good French bourgeois food. You must book and you must not be late in claiming your table or you may be turned away. The *plat du jour* (about 12s 6d) is worth trying, though the *entrecôte Mon Plaisir* (11s 6d), *boeuf Bourguignonne* (9s 6d) and the *rognons de veau Madère* deserve investigation. Beer and wine licence; wine in carafes for 10s 6d, 6s 6d the half

PASTICCERIA AMALFI, 31 Old Compton St, W 1 **(GER 7284).** Mancisi Carconi. Dinner 6-midnight. A small, busy, cheerful and cheap Italian café where the *lasagne* (4s 6d), *cannelloni gratinati al' Amalfitana* (4s 6d) and the *tagliatelle* (4s) are as good as anywhere in London and much cheaper. There are standard Italian main dishes from about 5s 6d to 10s 6d. The pastries, and the ice cream naturally, are very good. Wines by the glass 2s 6d.

PIZZA HOUSE, 56 Goodge St, W 1 **(MUS 9590).** Alfredo Olivelli. Dinner 5 30-11. C.S. lunch. A friendly place that never seems to change over the years, though the prices have moved up slightly since I first went there in 1958. The pastas, the pizza pies (of course) from 4s 6d to 6s are excellent value and reliable. Food always hot; service always quick; coffee (Espresso) strong. Wines from 12s 6d and by the glass 2s 3d

AU SAVARIN, 8 Charlotte St, W 1 **(MUS 7134).** Mr Chris, Mr Theo. Dinner 6-11. C.S. The cost of a meal here won't be small but it will be good value. The menu is large, the cooking good, and the helpings more than enough for normal people. The *pâté* (5s 6d), *scampi Provençale* and *taramosalata* (4s 6d) are good to begin with. Follow them with escalopes (*Au Savarin* or *Bel Paese* 10s 6d), or the kidneys in red wine. Good sweet trolley. The wine list is not very cheap; it does include 10 Greek wines from 22s 6d if you have acquired the taste for these; others by the carafe for 15s, by the glass 4s 6d

SHEEKEY'S, 29-31 St Martin's Ct, WC 2 **(TEM 4118).** J Sheekey Ltd. Meals served 12 15-8 30 (Sat 12 15-3). C.S. A fish restaurant off the southern end of Charing X Road. It is very crowded, for the tables are set rather too close together and you might have to share yours with others. Still, the fish is worth it. Good helpings of stewed eels (6s), dressed crab (8s), lobster soup (6s). The rest of the seafood is steamed: sole (12s 6d), turbot (11s 6d) and salmon (16s) and others, served with either lobster (1s 6d) or parsley (1s) sauce. No sweets, only cheese. Good white wines from 18s 6d and upwards; by the glass 4s

STONE'S CHOP HOUSE, Panton St, SW 1 **(WHI 0037).** Dinner 6-12. C.S. This is from the same stable as Simpson's-in-the-Strand and is similarly a traditional English restaurant, though it has less atmosphere because the building was put up only in 1963. Roasts (beef 13s 6d, mutton 12s 6d) from the trolley, steak and kidney pudding (9s 6d) and various grills (12s 6d-16s 6d), can provide a not too expensive lunch. Wine list better than Simpson's; carafes from 13s 6d, by the glass 3s to 7s 6d (Ch. d'Yquem); Bass on draught

TIBERIO RESTAURANT, 22 Queen St, W 1 **(MAY 3561-3).** Mario Cassandro, Franco Lagotola. No lunch Sat. Dinner 7-midnight. C.S. So often the words "dancing until 3 a m" mean dismal food at absurd prices and tired service, but the Tiberio is the exception: the food is better than at most restaurants in Rome, and the prices are in keeping with the extremely elegant, modern decor. Artichoke soufflé (10s 6d), *tagliatelle* (9s 6d) to start with; whole duck braised in honey and curaçao (46s 6d for two), or quails cooked on a spit with Roman salad (27s 6d) are very good. There are the more ordinary veal dishes from 15s 6d. All the wines are Italian and estate bottled, nothing under 27s 6d

TRATTORIA TERRAZZA 19 Romilly St, W 1 **(GER 8991 & 3334).** As Tiberio. Dinner 6-12. This bustling southern Italian restaurant now has four dining rooms in operation yet is always full. The cooking is influenced by the cuisine of the Amalfi coast: egg and kidney in Marsala (5s 6d), *zuppa Terrazza* (3s 6d) are good to begin with. For a main course the *petto di pollo Sorpresa* (15s 6d), *calamari all' Luciana* (ragout of baby octopus 10s 6d) and the grilled scampi are very good. Sweet pancake or caramelized orange for afterwards. Carafes of wine 13s 6d, by the glass 3s 6d

THE WHITE TOWER, 1 Percy St, W 1 **(MUS 8141).** J Stais. Dinner 6 45-11. C.S. The White Tower has long been one of London's most distinguished restaurants. Its menu is mostly Greek, and it is this type of food you must eat here. *Taramasolata, avgolemono,* stuffed vine leaves (*dolmades*) for the hors d'oeuvre; for a main course *moussaka* (18s 6d but enormous), *pilaff des fruits de mer* (21s), or *shashlik* at the same price. The atmosphere is most agreeable and customers are never hurried, whatever the time of day. Large, well-chosen wine list; Greek house wine 18s 6d; carafes 21s

KENSINGTON & CHELSEA

ANDREA'S, 8-9 Blacklands Tce, SW 3 **(KNI 2919).** A Antonio. Dinner 6 30-11 15. C.S. A quiet place, comfortable and relaxing. Andrea's doesn't attempt any curiosities in its cooking but sticks sensibly to the dishes it can do well. The *entrecote Marseillaise* and the chicken *à la Kiev* (both at 14s 6d) are consistently good, the veal dishes (*Chasseur* and *Milanaise* 15s 6d and 13s 6d) and the pastas are likely to please. The wines are interesting but dear; carafes for 14s, 7s 6d the half; wine by the glass 3s 6d

AU FIN BEC, 100 Draycott Av, SW 3 **(KNI 3600).** Mr Corte. Dinner 7 30-11. C.S. If you have strong objections to seeing your food being prepared and cooked, then this small French restaurant is not for you, for only a green glass window is between you and the kitchen. The 12s 6d *table d'hôte* at lunch is good value; the *à la carte* is limited to their own specialities (ask them what's on): *oeufs Bénédictine* (5s 6d), *sole Grand Duc* (13s 6d), *suprême de volaille à l'Estragon* (13s 6d) and other things have been "on" in the recent past. A short, well-chosen wine list; carafes 18s, 9s 6d the half; by the glass 4s 6d

CHINESE LANTERN, 4 Thackeray St, W 8 **(WES 4981 & PRO 7333 in the morning).** Mr Looi. Dinner only 6 30-midnight. Closed Chinese New Year. This tiny eating house recreates a Festival Dinner in a Chinese home which is as much a celebration as a dinner out. There is no choice and the meal which will be brought to you by the Chinese waitress will go as follows: a soup cooked on your table in little charcoal burners, a series of small dishes of pork, scampi and chicken with the usual bean sprouts, rice and noodles, then a meat savoury in paper, and afterwards lychees. All the time there is as much green tea as you want. This will cost about 26s including tea, and, of course, you must book. Don't go too often as the menu doesn't change very frequently. Take your own wine, if you must

JAMSHID, 6 Glendower Pl, SW 7 **(KNI 2309 & KEN 8045).** Mr Jamshid. Dinner 6 30-11. This is rather more expensive than most Indian restaurants but it is also rather better than most of them. Even so, it is still possible to have a good and varied meal for less than £1 per head. Kashmiri chicken kebab (11s 9d) is a splendid dish and the mutton curry (7s 6d) is well prepared and properly cooked. If you like mild curry try the bhoona chicken (10s 9d); if you have an asbestos mouth the chicken vindaloo (at the same price) should be hot enough. There are no half-portions here, so don't order too much and be prepared to wait a little. Wines in carafe 14s 9d; the lager at 3s is a much better idea

LA TOQUE BLANCHE, 21 Abingdon Rd, W 8 **(WES 5832).** G Lourilleron. Dinner 7-10 45. A small, charming and often crowded restaurant with a highly skilled chef/proprietor who is a dab hand at *soupe aux poissons, crêpe de fruits de mer* (6s 6d), *civet de lièvre* (12s), *langoustines à ma façon* (13s), and *ballotine de volaille Bressane* (12s 6d). The cheeses are exceptional. The waiting is expert and supervised by *la Patronne.* On the wine list is a special connoisseurs' section: about 30 bottles, costing over £2, and very strong on the better Burgundies

LE BEURRE FONDU, 1-3 Wilbraham Pl, SW 1 **(SLO 6321).** Rawles Ltd. Dinner 6-10. C.S. This has oak-panelling, and hasn't been open much more than a year. It is part of the Wilbraham Hotel. There is a *table d'hôte* menu for 14s 6d (lunch) and 19s 6d (dinner) which is changed every day; the *à la carte* menu is internationally ambitious. Wines are dear, but there are small 4s glasses

LE CARROSSE, 19 Elystan St, SW 3 **(KNI 5248).** Geoffrey Sharpe. Dinners only 7-11 30. C.S. This is an attractive, pleasant place that sensibly limits its menu, and does what it does do very well and with some individuality. Basically French but sufficiently cosmopolitan to offer lemon soup (3s 6d), *poulet Albufera* with wild rice (14s 6d) and lamb cutlets Shrewsbury with a piquant sauce (12s 6d). Try the *crème brulée* (5s 6d) or brandy snaps Chantilly afterwards. Wines by the carafe for about 12s; by the glass 3s 6d

LE MATELOT, 49 Elizabeth St, Eaton Square, SW 1 **(SLO 1038).** Hillary James. Dinner 6 30-11 30. C.S. lunch. A small informal restaurant with a Provencal bias to the menu: *ratatouille* (3s 6d), *brochette de scampi Provençale* with vegetables (15s), *ris de veau Matelot* (15s) and planked steak (17s 6d). Short wine list from 13s; by the glass 3s 6d

PARKES, 4 Beauchamp Pl, SW 3 **(KEN 1390).** Tom Benson, J L Chamberlain, Beecher Moore. Dinner only 7 30-11 30. C.S. Many people think this is the finest restaurant in London. It certainly takes a lot of beating and I wouldn't like to be asked to name its nearest rival. Tom Benson took over as chef when Ray Parkes died, and has carried on the restaurant's tradition with exceptional originality and distinction. You pay £3 for a four-course *table d'hôte* meal which may include sweetbreads with cognac, mussels in a mustard soup, baby turkey with cherries and chestnuts, a salad with Roquefort *pâté*, and finish with a peach filled with lemon sorbet. The service is good, the wine list small and rather dear. You will certainly have a memorable meal. You must book well in advance

SRI LANKA, 19 Childs St, SW 5 **(FRE 4116).** J C Silva. Meals 12-3; 6-midnight; Sat & Sun noon to midnight. Ceylonese food outside Ceylon is rare, and Sri Lanka is possibly Europe's only example of a Ceylonese restaurant. The dishes are Indian-sounding in name, and have a slightly milder taste, but it is still worth asking the waiter to suggest a meal rather than flounder helplessly with the wrong sort of mixtures. You might like to start with the *risam* (clear pepper soup 1s), then *harak mas* (a beef curry 5s), *badapu isso* (fried prawns 6s 6d) or *pittu fish* (6s 6d), with this you can have hot fried onion sambal or the milder *pol sambala*, both 1s. *Kiri saha pani* (curd with honey) for pudding. All wines under 20s; by the glass 2s 6d. Joss-sticks and candlelight

WOLFE'S, 11 Abingdon Rd, W 1 **(WES 6868).** David Wolfe. Dinner 7-11 45. C.S. Wolfe's is a long, narrow restaurant, rather cramped but managing in spite of this to produce some of the most distinguished cooking in London. Mr Wolfe is a wine merchant, as well as a restaurateur. He is there in the evening and will give very sensible advice as to what to drink with the food he offers. The offerings have included lamb cutlets Ingrid (14s 6d), *poussin au romarin* (24s 6d for 2), 24 fresh snails for 34s and trout in red wine (14s 6d). It is the proprietor's avowed policy to shun tinned and frozen vegetables. Extensive wine list; carafes of Rioja (whole bottles!) 12s 6d; by the glass 3s

CAMDEN TOWN & ISLINGTON

BARQUE AND BITE, opp 15 Prince Albert Rd, Regent's Park **(GUL 8137).** Geoffrey Cassen. Dinner 7-12. Closed Sat lunch. It is interesting that mankind will go and eat meals in the bowels of the earth, at the top of a tower, or floating on the water and pay quite a lot of money for the privilege. No doubt the psychoanalysts have an enlightening answer. If you are one of those who suffer from such compulsions the Barque and Bite will indulge your vice as well as feeding you pretty well. The *pâté* (5s 6d), an escalope in red wine sauce with cherries (14s 6d) and various ways with hare (from 11s 6d) are worth investigation. Wines from 13s 6d

LIGHT OF INDIA, 59 Park Rd, NW 1 **(PAD 6753).** S M Khan. Dinner 6-12. Someone once estimated that there were more than 300 Indian restaurants in London alone. Precious few of them have any individuality, but this friendly place is one of that few. The curries range from mild (chicken and mutton pulaos for 9s 6d and 8s 6d respectively) through medium (rhogan ghost 5s 6d) to the ferocious Bangalore phal mutton or chicken (5s 6d and 6s 6d). Wines from 14s 6d, by the glass 2s 6d; lagers on ice a much wiser choice

PORTOFINO, 39 Camden Passage, Islington, N 1 **(CAN 0884).** Consigli Aquilino. Dinner 6-midnight. C.S. A trattoria in a narrow passage containing a colony of antique shops. In decent weather you can lunch on the pavement, and it is useful for a candlelit dinner (if you like that sort of thing) after the opera at Sadler's Wells. *Cannelloni* (5s 6d), chicken *Sorpresa* (13s 6d), veal *Pizzaiola* (9s 6d) are the things to order; the *osso buco* (8s) will repay investigation. Liqueur filled gâteaux for afters. Carafes of red and white Chianti for 12s; by the glass 2s 6d

SHAH RESTAURANT, 124 Drummond St, NW 1 **(EUS 1480).** Mr Shah. Meals served from noon to 11 pm. Shah's has been most people's favourite Indian restaurant, at some time or the other, for what seems like donkey's years. It is still not very prepossessing, still cheap, and still a favourite with Indian students who want a nostalgic whiff of home cooking. There is the usual range of curries between 2s 6d and 8s 6d of which the chicken korma (6s), prawn and spinach curry (5s 6d) or the mutton vindaloo (a killer, 4s 6d) are good eating. They will fetch wine, if you want

CITY

BARON OF BEEF, Gutter La, Gresham St, EC 2 **(MON 6961).** Mecca Ltd. Dinner 5-9. Closed Sat & Sun. The sort of place London ought to be full of– and isn't. Traditional English food, properly cooked and served by a friendly well-run staff. Scotch sirloin carved from a trolley, Yorkshire pudding and horseradish sauce (12s 6d), steak and kidney pie for the same price, and whitebait with lemon (8s 6d). It is fitting that the vegetables include bubble and squeak (3s). The wine list is large and rather dear but there are carafes and some by the glass.

GEORGE AND VULTURE, 3 Castle Ct, Cornhill, EC 3 **(HOP 8000 Ext 351).** John Gardner (London) Ltd. Lunch only 12-3. Closed Sat and Sun. So many of the really old, or Dickensian, pubs in the City serve such beastly food that it makes a change to recommend one that doesn't. The speciality here, on Thursdays during the oyster season (now, in fact), is Pickwick Pudding, made with steak, kidney, oysters and a special seasoning. This is 10s 6d; other popular dishes are cheaper—steak (8s), chump chops (7s), mixed grill (7s 6d) and gammon rashers (7s 6d). Cheeses (the Stilton is good) and steamed puddings for afters. Rosé in carafe (9s 6d), quarter-bottles and named wines by the glass from 4s; Ind Coope on draught. The George gets very busy by 12 45, and bookings are taken only before 12 30 p m

SWEETING'S, 39 Queen Victoria St, EC 4 **(CIT 3062).** Lunch only 11 30-3. Closed Sat & Sun. Sweeting's is now more than 100 years old, and the manager claims that his staff have been there almost as long. It is, of course, one of the best places in the City for sea food: smoked cod roe (3s), soused herring (6s), real turtle soup (4s); fish pie (9s 6d), grilled herrings in mustard sauce (6s 6d), fresh salmon fishcakes (8s 6d). There are a few meaty things if you don't want fish. White wines on a help-yourself basis at 3s the glass; champagne (6s 6d), Black Velvet (7s 6d). Bookings taken only for before 1 p m, or after 1 30 p m

PERIMETER

BERTORELLI'S, 23 Shepherd's Bush Gn, W 12 **(SHE 2662).** Bertorelli Brothers. Dinner 5 30-10. C.S. & M. evening. This is a friendly, inexpensive and old-fashioned place, like its parent restaurant in Charlotte St. The food is Italian and the menu is long: *ravioli bolognese* (3s 11d), *osso buco* (7s 3d), veal with peppers (8s 9d) and the jugged hare are some of their best dishes. The service is friendly and unhurried. Chianti in carafe 15s; by the glass 2s to 3s. An oasis in the desert of Shepherd's Bush.

BLOOM'S, 90 Whitechapel High St, Whitechapel E 1 **(BIS 6001).** Sidney Bloom. Meals from 11 a m-10 p m (M-Th); 11-1 p m (F); 11-midnight (Sun); closed Sat. Kosher food doesn't begin and end with salt beef though this is one of the things to be tried at this bustling and cheerful restaurant. Bloom's is probably the best place in London for stuffed kishka, and cholent (a sort of casserole with dumplings). The sweet and sour cabbage and the latkas (fried potato cakes) are rather nice. There are no bookings and it gets crowded, so go early and take your own wine.

CASA COMINETTI, 129 Rushey Gn, Catford, SE 6 **(HIT 2314).** Bortolo (Matthew) and Silvio (Oscar) Cominetti. Dinner 5 30-8 30 (Sunday, lunch only 12 30-2). The Cominettis came to London with the Italian opera companies who sang at the old Crystal Palace. The singers went home—their cooks didn't. And now their descendants still serve better food than most similar places in London. *Escalope oggi* (10s), *scampi casa* (11s), and the *sweetbreads Milanaise* (8s 6d) are well worth trying. Wines by the carafe 6s 6d; by the glass 2s 6d.

CELLIER DU MIDI 28 Church Row, Hampstead, NW 3 **(HAM 9998).** Henri Saux. Diner only 6 30-11. C.S. This *is* a cellar, and the food *does* originate from the Midi. So if you want a truly authentic French regional meal it is worth ordering the casseroles: *pot au feu* (10s 6d) and *boeuf Alaric* (10s 6d); *poulet Fontgrande* (12s 6d) is very good, too. The soups, coffee and service are exactly as they ought to be. No licence; they will send out or you can bring your own for 3s corkage.

GOOD FRIENDS AND NEW FRIENDS 139 & 185 Salmon La, Limehouse, E 14 **(EAS 5541 & 3366).** C Cheung. Meals served from 12 noon to about 11 p m. If you want Chinese food at its best and its most authentic you must be prepared to make the journey to Limehouse. It will be well worth the trouble. Give them notice and try such specialities as the whole steamed mullet, whole stuffed duck, Chinese cheese and sausage, and the extraordinary melon soup. Even the more mundane dishes are a gastronomic revelation. A meal of extreme variety and satisfying proportions will cost about 15s to £1 per head. No drinks; off-licence opposite Good Friends

GRAN SASSO 189a High St, Beckenham, Kent **(BEC 0593).** F and A di Gioacchino. Dinner 6-11 (Sun lunch 12-2 30; dinner 6-10 30). This is good by London standards—it is extraordinary by Beckenham's. An Italian place with good pastas and a number of specialities from about 4s 6d to 12s 6d. About 30 Italian wines from about 16s; by the glass 2s 6d

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A selective list of night clubs, restaurants with entertainment or dancing, discothèques, dance halls, gaming and strip clubs

SPECTACULARS

Nightclubs and restaurants with floor-shows

Celebrite, 17 New Bond St, W 1. HYD 7636. Dancing 10 p m-4 a m. No membership fees, no cover charge, in Lounge no minimum charge. In Show Room £2 minimum a head plus 12½ per cent. service charge (the £2 to be spent on food and/or drink). *Entertainment:* Vive les Girls revue and cabaret, 1 a m. Currently: Steve Martin

Churchills, 160 New Bond St, W 1. HYD 2626. 6 p m-3 30 a m. No membership fee. Dinner 45s a head. Cover charge £1 a head includes late-night supper or breakfast. *Entertainment:* Two bands and two 1½ hr cabarets at 11 p m and 1 a m. Cast of 40. Currently: Alfredo, Estralita and Frediani

Danny La Rue's, 17 Hanover Sq, W 1. GRO 4203-5. 10 30 p m-4 a m. Annual membership 2 guineas. Entrance £1. A la carte menu about 35s a head. *Entertainment:* Two groups and Danny la Rue and company in revue at 1 15 a m

Eve, 189 Regent St, W 1. REG 0879. 9 p m-4 a m. Entrance 30s members and guests, annual membership 1 guinea. A la carte menu about 35s a head plus wine. Whisky by the bottle about £5 (they'll keep it till next time). Whisky by the glass 3s 6d. *Entertainment:* Floor-show in two parts, 10 30 and 1 a m. Currently: The Southlanders

Gargoyle, 69 Dean St, W 1. GER 6455. 10 30 p m-3 30 a m. Cabaret at 12 30, 1 30, 2 30. £1 cover charge, no entrance fee, membership annually 25s. Food about 35s a head. Drinks average nightclub prices, no late-night increase. *Entertainment:* Cabaret, showgirls, in Nude Nighted Nations

L'Hirondelle, Swallow St, Piccadilly, W 1. REG 0362. 7 p m-4 a m. 12-3 p m lunch. Shows at 2 p m, 10 30 p m, 1 30 a m. Three-course dinner, dance, show, 55s (Sat £3). Wine about £2-£2 10s; whisky 4s 6d a measure. *Entertainment:* Floor-show, two bands, hostesses. Currently: Güller Sisters in Harem Dance

The Latin Quarter, 13 Wardour St, W 1. GER 6001. 8 p m-3 a m. Floor-show at 9 30 and 12 30 a m. Dinner Dance & Floor-show; three covers 45s, four covers 55s. *Entertainment:* Floor-show; occasional discothèque in the Van Gogh Bar

Murray's Cabaret Club, 16-18 Beak St, Regent St, W 1. GER 4623 & 3241. 8 p m-4 a m. Dinner until 1 a m, breakfast from 2 a m-4 a m. Membership 1 guinea annually, entrance fee 30s. A la carte menu about £2 a head plus wine, breakfast 12s 6d, hostess service £1 1s for each girl joining the party. Liebfraumilch '61 £2 17s 6d, ½ bottle Beaujolais £1 0s 6d, full Beaujolais £1 19s 6d. Whisky, bottle Haig £5 19s 6d, measure 4s. 10 per cent. service charge. *Entertainment:* Floor-show 10 p m & 1 a m. Hostesses available. Currently: Les Femmes du Monde floor-show

Pigalle, 196 Piccadilly, W 1. REG 6423. 7 p m-3 30 a m. Dinner from 7 30. No membership, no entrance fee. Dinner Dance & Show 57s 6d inclusive, plus drinks. Whisky, double, 7s. *Entertainment:* Spectacular floor-show and international cabaret star. Currently: Shirley Bassey

Talk of the Town, Theatre Restaurant, Hippodrome Corner, Leicester Sq, WC 2. REG 5051. Cocktail Lounge open 7 30 p m. Theatre-restaurant from 8 p m-1 30 a m. No membership fee. Inclusive charge for three-course dinner, dancing and show 57s 6d. Extras: coffee, drinks and tips. S. African hock £1 0s 6d. All else from 25s. Whisky 6s 6d a large measure. *Entertainment:* Spectacular Floor-show 10 p m, international cabaret star 11 30 p m. Currently: Frances Faye

CABARETS

Nightclubs and restaurants with cabaret entertainments

Astor, Berkeley Sq, W 1. GRO 2366. 10 p m-4 a m. Closed Sunday. One-hour cabaret, 1 a m. Annual membership 1 guinea. No entrance fee but minimum food charge £1 1s. Whisky and gin 5s a measure. *Entertainment:* Two bands, cabaret. Currently: Don Jarry, Sherry Lee & Mrs Shufflewick. 11 to 16 Oct: Evelyne Sharpe & Mike Preston

The Blue Angel, 14 Berkeley St, W 1. MAY 1443. Bar open 6 p m, restaurant-cabaret room open 10 p m, cabaret at 1 15 a m. Annual membership 3 guineas. Cover charge 5s. Short grills menu about 25s a head. Whisky 3s, slight increase after 11 p m. *Entertainment:* Cabaret, roulette, blackjack, Currently: Bruce Allen, Johnny & Suma Lamonte, Joy Marshall

Edmundo Ros, 177 Regent St, W 1. REG 7675 & 2640. 9 p m-4 a m. Cabaret at 1 a m. Annual membership 5 guineas. Cover charge 30s a head. Full à la carte menu about £2 a head plus wine. *Entertainment:* The full 22-piece Edmundo Ros orchestra plus international cabaret star

Embassy, 6 Old Bond St, W 1. HYD 5275. American Bar open 6 30 p m. Restaurant open 10 30-4 a m. Cabaret at 1 a m. Annual membership 2 guineas. No entrance fee, cover charge of £1. A la carte menu about 35s a head plus wine. *Entertainment:* Resident comedian Davy Kaye & dancers, dancing

Georgian, Georgian House, Bury St, St James's, SW 1. WHI 2797. 12 30 p m-3 p m; 5 30-midnight. Annual membership 25s. No entrance fee, cover charge or hostess charge. Whisky 4s. Dinner with wine about £3 a head. *Entertainment:* Cabaret, hostesses (pussies, not bunnies), dancing to quartet. No sales of toys, flowers, chocolates, lingerie, nylons, photographs, etc.

Negresco, 23 Brook St, Mayfair, W 1. MAY 5374. Restaurant 9 30 a m-3 a m. Club 9 30 p m-3 a m. Closed Sunday. No entrance or membership fees. Five-course meal 30s (optional M-Th). Whisky 3s 9d, beer 3s. *Entertainment:* Music, dancing, cabaret with Ronnie Ross, Johnny Hawksworth. Showbiz guests often perform impromptu

Poor Millionaire, 158 Bishopsgate, EC 2. BIS 3311. 7 30 p m-2 30 a m. Dinner-dance and cabaret 2 guineas, Sat night 2½ guineas. No membership, no cover charge. 10 per cent. service charge. *Entertainment:* Revue, usually satirical, 9 30-10 30 p m

Rehearsal Room, Over Royal Court Theatre, Sloane Sq, SW 1. SLO 2881. 9 30-2 30 a m. Cabaret at midnight. Annual membership: first year 3 guineas; subsequently 2 guineas. Cover charge 3s. Dinner, dancing and cabaret 30s plus. Currently: Lindsay Kemp and his mime company

Room at the Top, High Rd, Ilford, Essex (above Harrison Gibsons). ILF 5588. 8 p m-2 30 a m. Closed Sun & M. Bar open till 2 a m. T-F, four-course dinner and /*continued overleaf*

ALEXANDER MAXIMILLIAN DINES OUT!

Photograph by Carapetian who eats at Minotaur and Genevieve
Model Virginia who could be persuaded to dine at L'Opéra
Model Sonia who might accept an invitation to the Minotaur
Alexander Maximillian who eats everywhere but prefers Genevieve, L'Opéra and Minotaur
Car by Lord Montagu of Beaulieu who dines at Genevieve
Dresses by Gerald McCann who eats at Genevieve and L'Opéra
Male Wardrobe by Moss Bros near L'Opéra
Advertisement designed by Royston Cooper Graphics who lunch at L'Opéra and Minotaur

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MINOTAUR
Chelsea Cloisters Sloane Avenue SW3
Knightsbridge 8608
Open Sundays 2

continued / dancing 35s. Sat, 39s 6d. Coffee 2s extra. *Entertainment:* Cabaret and dancing to resident group. Currently: Van Doren, from T Audrey Jeans

Savoy Restaurant, Strand, WC 2. TEM 4343. 8 p m-2 a m. Cabaret at midnight. Dinner-Dance & cabaret 49s 6d or à la carte. *Entertainment:* Two groups, Ian Stewart & Francisco Cavez, Currently: Cyril Fletcher

The Society, 40 Jermyn St, SW 1. REG 0565. Zodiac Bar open 5 30 p m. Theatre restaurant open 8 30-3 30 a m. Cabaret at midnight. Evening for two with wine about £7. *Entertainment:* Dancing, cabaret. Currently: Grazina Frame

Take One, 80 St Martin's Lane, WC 2. COV 2000. 8 p m-2 a m. No membership fee, no entrance fee. Dinner 2 guineas, Breakfast 1 guinea. Whisky 4s 6d. *Entertainment:* Cabaret with Cy Grant 11 p m. Continuous music. Currently: Doug Kennedy, Shaftesbury Watson

21 Club, 8 Chesterfield Gardens, W 1. GRO 3233. 12-3 p m; dinner 7 p m-1 a m. No lunch opening Sat. Cabaret at 10 30 p m. Annual membership 5 guineas. Dinner-dance and cabaret 45s. Business lunch 30s. *Entertainment:* Dinner-dance, cabaret, gambling (Roulette, chemin de fer, blackjack), bar. Currently: Ulla Nielsen, singer

DINNER & DANCE

Nightclubs and restaurants with dancing,

Annabel's, 44 Berkeley Sq, W 1. MAY 3558. 6 30 p m. for drinks till late. Food from 8 30 p m-1 30 a m. Annual membership 12 guineas; temporary or under-21 membership 5 guineas. Dinner, dancing, about £6-£7 a head. Whisky 10s 6d, double. Cover for dancing and drinking only 17s 6d. Discothèque, late dining club

Beachcomber, Berkeley St, W 1. MAY 7777. 5 30 p m-1 30 a m. Minimum charge 30s a head in the restaurant. No entrance fee to bar. Dinner from 6 30 p m-midnight, £2 to £2 10s a head. Cocktails 7s-8s. Wines from 21s to £3. No service charge. *Entertainment:* Three bands from 8 p m-1 30 a m. Three vocalists and currently one Hawaiian who entertains once during the evening with a dance

Dorchester, Park Lane, W 1. REG 2931. The Terrace Room: 12 30 p m-3 p m; 8 30 p m-1 30 a m. Closed Sun. A la carte only £4 to £5 including wine. Whisky, from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. *Entertainment:* The Dorchester Music with Albert Marland from 8 30 p m-1 30 a m. Licence to 1 30 a m. The Grill Room: Midday-3 p m; 6 30 p m-midnight. A la carte only £4 to £5 including wine. Whisky, from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. Licence to midnight

La Dolce Vita, 10 Frith St, W 1. GER 3814. Midday-3 p m; 6 p m-1 30 a m. Sun till 12 30 a m. La Taverna closed M. A la carte dinner in the restaurant £1. Dinner dancing in La Taverna 27s 6d; Sat 30s. *Entertainment:* Guitar and accordion music in the main restaurant. Dancing nightly except M

Grosvenor House Restaurant, Park Lane, W 1. GRO 6363. 12 30 p m-3 p m; 7 30 p m-1 a m. Open every day. Lunch: table d'hote 27s. Dinner: table d'hote 30s. Wines from 15s to £3. Whisky 4s 3d. Service charge 12½ per cent. Cover charge on à la carte menu only 2s. *Entertainment:* Dancing from 8 p m-1 a m, excluding Sundays, to the Sidney Lipton Band

Hatchetts, 67 Piccadilly, W 1. HYD 1804 & 1871. Bars: 11-3 p m; 5-11 p m. Restaurant: midday-3 p m; 6 30 p m-2 a m. Lunch & dinner à la carte only from 18s to £3. Wines—all by Grant's of St James from 21s to £4. Normal bar prices in the bars, but an increase of about 3d on spirits in the restaurant. Cover charge 2s. No service charge. *Entertainment:* Dancing to a band from 8 30 p m-1 30 a m. Currently: Phil Phillips and his band

Five Hundred Club. 42 Albemarle St, W 1. HYD 0287. Midday-3 p m for lunch, 7-midnight dinner. Annual membership 3 gns. Dinner 30s-35s a head plus drink. Yorkie de Sousa & his group

Mitchell's, 25 St James's St, SW 1. TRA 3728. 8 p m-3 30 a m. Dinner £4-5 a head including wine. Whisky 4s, lager 5s 6d. Two bands with singers in restaurant. Drinking in bar till 3 30 a m, pianist till 11 30 p m. Own car park

Roof Restaurant, Hilton Hotel, Park Lane, W 1. HYD 8000. Roof Bar: midday-3 p m; 6 30 p m-11 p m. Restaurant: 12 30-3 p m; 7 30 p m-2 a m. Closed Sun. A la carte only £4 a head with wine. Whisky 6s. Cover charge 12s 6d. Service charge 12½ per cent. French cuisine. *Entertainment:* Dancing in the evenings only to Judd Solo and his band. Decor by Sir Hugh Casson. The restaurant has a magnificent view over London

River Room, 129 Grosvenor Rd, SW 1. VIC 1621. 5 30 p m-2 a m approx. 8 guineas London member, 5 guineas provincial member. 10s 6d cover charge. 38s 6d set dinner. Resident Calypso band. Roof garden with bar and casino

DISCOTHEQUES

Informal nightclubs and restaurants with dancing, usually to gramophone records. Some discothèques feature musicians from time to time

Ad-Lib, Charles House, Leicester Sq, WC 2. REG 0983. 10 p m-4 a m. Annual membership 5 guineas; overseas members 3 guineas. First drink and cover 25s, subsequent doubles 10s 6d. Short grills menu and Ad-Lib Titbits Tray 15s 6d-£1. *Entertainment:* Dancing and discothèque; groups

Cromwellian, 3 Cromwell Rd, SW 7. KNI 7258. 8 p m-2 a m. Annual membership 3 guineas, entrance 7s 6d members, 12s 6d guests. Small grills menu about £1 a head plus drinks (average club prices). *Entertainment:* Several groups, discothèque, casino

The Darkroom, 51 Maddox St, W 1. MAY 6214. 8 30 p m-3 a m. Entrance fee 10s per head. Whisky 3s. Dinner à la carte £1 per head. Wines from 16s. 3s 6d per glass. Discothèque.

Dolly's, 57/58 Jermyn St, W 1. GRO 5927. 10 30 p m-4 a m. Closed Sunday. Annual membership 3 guineas. No entrance fee. Cover charge 1 guinea, includes first drink. Whisky, sold by miniature, 10s. Wines 36s. Service charge 12½ per cent. Steaks, salads and Danish specialities 12s 6d. Special Dolly's breakfast from 3 a m.

Downstairs, May Fair Hotel, Berkeley St, W 1. MAY 7777. 10 30 p m-2 30 a m. No membership. Entrance 10s (Sat £1). Includes free snacks, sandwiches, etc. Double whisky 7s, gin 6s 6d, champagne £2 5s. *Entertainment:* Three bands with singers

The In-Place, 2 Allsop Pl, NW 1. 9 p m-4 a m. Annual membership 3 guineas, by invitation only. First drink 25s, thereafter 5s. Short grills menu about 30s a head

The 007, Hilton Hotel, Park Lane, W 1. HYD 8000. 6 30 p m-2 a m. No entrance fee. Cover charge (without supper) from 11 p m onwards 10s 6d. Service charge 12½ per cent. Light supper from 11 p m from 14s 6d. Whisky 6s. Goldfinger cocktail 7s. Discothèque and a band from 10 p m. Currently: The Hummelflugs

Saddle Room, 7 Hamilton Pl, W 1. HYD 5851. 10 p m-5 a m. Annual membership £1 2s 6d (membership temporarily closed). Entrance & first drink £1. Subsequent drinks 3s. Short grills menu about 20s-25s. a head. *Entertainment:* Dancing and discothèque. Two fruit machines

Scotch of St James's, 13 Masons' Yard, Duke St, SW 1. TRA 6109. 10 p m-4 a m. Annual membership 5 guineas. Entrance 10s members; 15s guests. Grills menu about £1 a head till 3 30 a m. Drinks, single 5s; miniature 10s. *Entertainment:* Resident group, impromptu performances by famous clientele, cabaret. Currently: The Marionettes

Whisky-A-Go-Go, 33 Wardour St, W 1. GER 4224. 8 p m-1 a m (approx). Open Sun. 6 months membership: men 1 guinea, girls 10s 6d; 1 year, students 1 guinea (men). Entrance fees M: men & girls free. T: men 3s, girls free. W: men & girls free. Th: men & girls 3s. F: men 5s, girls free. Sat: men & girls 7s 6d. Sun; men 6s 6d, girls 4s. Drinks at pub prices. Snacks at normal prices. *Entertainment:* Discothèque, dancing, casino (roulette, blackjack, Bank of Las Vegas, Bank of Paris), also occasional live groups and cabaret, late night film show some Fridays at midnight

GAMING

Blenheim, 4 Blenheim St, W 1. HYD 2071. Midday-3 p m. 5 30 p m onwards. Bar closes at 11 p m. Membership compulsory, £1. Mainly poker and a little blackjack, one table. Limits 2s 6d till midnight and 5s afterwards. Sandwich machine, food can be brought in

Charlie Chester Casino, 12 Archer St, W 1. GER 7045. Midday-6 a m. Membership compulsory, 10s 6d a year. 10s cover charge. Blackjack, dice and chemin de fer. Limits 5s & £25. Sandwiches provided at bar

Crockford's, 16 Carlton House Ter, SW 1. WHI 1131. Bridge starts at 2 30 p m, poker 5 p m, chemin de fer 9 p m, blackjack 10 p m. Closes 4 a m. Membership 8 guineas. Out-of-town residents, 4 guineas, overseas members 3 guineas. Table charge 10s from 5 p m till 8 50 p m, then £1. Bridge, chemin de fer, kalooki, poker & roulette. Limits between 2s and 10s; maximum between £5 and £200. Restaurant and bar, normal licensing hours

Curzon House, 21-23 Curzon St, W 1. MAY 0164. All around the clock. Membership compulsory and very exclusive. 10 guineas a year. Prospective members vetted before joining. Blackjack, chemin de fer, gin rummy, kalooki, poker and roulette. Limits vary. Good restaurant and bar

The Establishment, 18 Greek St, W 1. GER 8111. Gambling starts between 11 p m & midnight. Membership, 2 guineas a year. Blackjack, poker and roulette. Minimum and maximum limits, 5s and £5. Bar ope from 7 p m. Drinking till midnight in the gaming room Food served 8 p m-3 a m

Golden Nugget, 32 Shaftesbury Av, W 1. REG 6211. 2 p till the last member leaves Membership 10s a year. Blackjack, kalooki, boule, dice chemin de fer, poker an roulette. Limits vary bu average about 10s to £50. Ba closes at 11 p m though hour may soon be extended. Als a restaurant

Le Cercle, 5 Hamilton Pl, W 1 GRO 5050. Opens, 6 p m. Membership 10 guineas a year, 1 guineas entrance fee. Hal prices for women. Out-of-tow membership, 5 guineas Blackjack, roulette, chemin d fer and backgammon. Minimum about 10s. Bar & restnt

Mount Street Social Club 115 Mount St, W 1. MAY 785 Opens at 1 p m, closes betwee 2 & 3 a m. Membership, guineas. Baccarat, bridge chemin de fer, kalooki an poker. Restaurant and ba with soft drinks

New Casanova, 52 Grosvenor St, W 1. MAY 146 Opens 10 p m. Membership guineas a year. Backgammon blackjack, roulette and chemin de fer. Minimum stake abou 10s. Free sandwich bar

Olympic Casino, 79 Queensway, W 2. BAY 2163. 5 p m 6 a m (approx). Membership 2 guineas a year. Table charges Baccarat, blackjack, chemin de fer, roulette, trente e quarante. Stakes vary bu never go below 5s. Bar in th restaurant but only sof drinks in the casino. Coffee sandwiches served in th casino. Free champagne, Th &

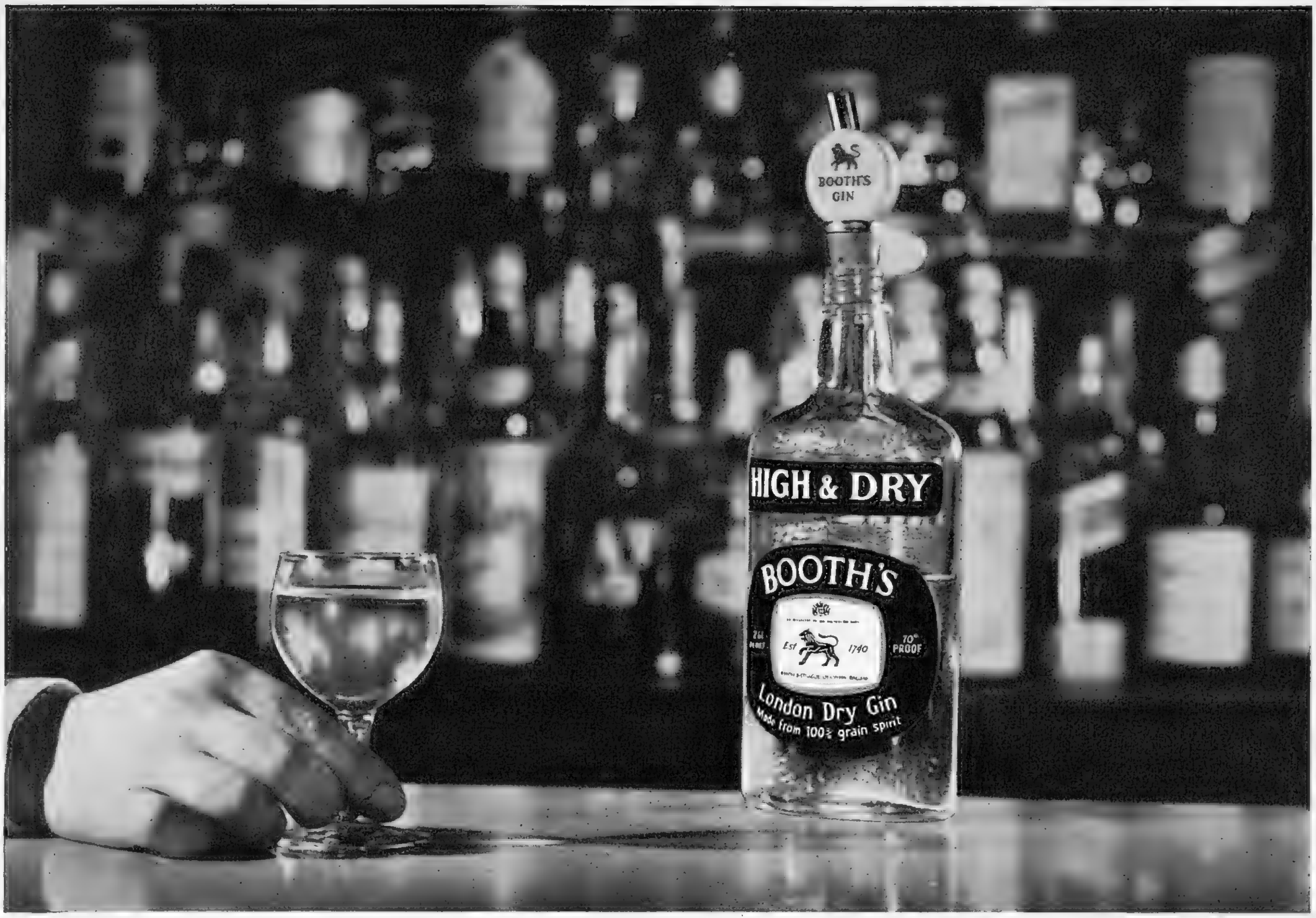
Pair of Shoes, 21 Hertford St W 1. HYD 1801. Opens 8 p for dinner and gaming. Membership, 10 guineas. Blackjack, roulette, craps an chemin de fer. Stakes go hig min 5s. Bar & dinners

Quents, 22 Hill St, W 1. HY 7766. 6 p m onwards. Inclusiv membership 2 guineas a yea Baccarat, roulette, blackjac and occasionally chemin d fer. Racing room & billiar room. Minimum stakes var from game to game, 5s-£2. Ba & restaurant

River Club Casino, 129 Grosvenor Rd, SW 1. VIC 1621. Ba opens 5 30 p m, closes abou 12 30 a m. Gambling can star at 5 30 but warms up at 8 or 8 3 p m. Last dinner served 1 a m Membership for club & restaurant 8 guineas a year, 5 guinea for out-of-town residents. Membership, excluding the restaurant, 5 guineas. Blackjack roulette and chemin de fe Restaurant membership cover the bar

Sporting Club Knightsbridge, 163 Knightsbridge SW 7. KNI 4252. Opens 3 p m fo roulette, 7 p m for other games Bar has normal licensing hours Membership 3 guineas a yea Raffle Sun when entrance fe is £1. Membership includin roulette, 5 guineas. Tabl charge, 10s. Roulette, chemin de fer, blackjack, baccarat Bank Las Vegas and America dice. Minimum stake 2s. Fre champagne at bar after 9 p m Th. Suppers available

The Victoria Sporting Club 150/162 Edgware Rd, W 2 AMB 2467. 2 p m-5 a m. Membership £3 a year. Table fees Baccarat, backgammon, bridge blackjack, chemin de fer, dice gin rummy, kalooki, poker roulette, and trente et quarante. Minimum stakes from 5s to £1, maximum from £50 t £600. Restaurant & bar



London High Life investigator discovers the world's finest 'Dry Martini'

I said to this bartender:

"I want a very dry Dry Martini. Just let the shadow of the vermouth bottle fall across it."

So he filled his mixing glass with ice, poured on plenty of gin, waved the vermouth over it, stirred briskly, strained, expertly shaved a thin piece of lemon peel, pressed it over the drink and dived it in.

Everything seemed fine. I sipped. Cold enough. Dry in its way. But somehow not there. Couldn't place the fault; so paid up, drank up and tracked out.

I went to another bar. Plushy place. Girls to match. I nearly pulled up a couch. But the job came first. "I'm looking for the finest Dry Martini in London," I said. "Very dry. When you take up that vermouth, bow towards France, think Scrooge and reshelf it."

The ritual was expert. A London gin. The Frenchiest French. But a hint of sweetness curled my tongue. I didn't complain, just chalked up a black and went.

So next evening in a different place, I said: "George. Your name *is* George?" "Yes, Sir," he answered.

"George," I said, "I am dedicated to discovering the best Dry Martini in London. So build me a large, very dry one, and leave the fruit salad for rabbits."

I watched. He made all the right motions. A touch of Martini Dry vermouth. And a shaving of lemon, pinched so sharply that minute and invisible drops of oil wafted on to the cocktail. The peel was left out in the cold.

I contemplated the frosted glass. Dry Martinis have strong visual attraction. This was no exception. The first sip. The second . . . a longer one. It was subtly better than any Dry Martini I'd had before.

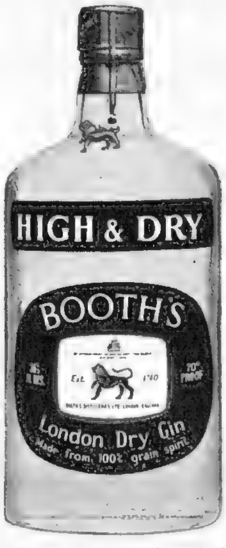
"George," I opined, "this is great. Dry, but dry. Yet not harsh. Trade secret I suppose. Not for customer's ear?"

"For you I'll make an exception," George said, surprisingly. "Appreciation brings its own reward. I always use *High & Dry* for my cocktails. And for all other gin drinks for that matter."

"Incredible!" I said. "To think of all the years I've been drinking—and I've only just discovered how a really good Dry Martini is mixed."

"Life's like that," George said bartenderly. "All you have to do is ask for a *High & Dry* Dry Martini. Specify *High & Dry*. It's as simple as that. And you'd better have some at home — when you are at home!"

"This is my home now, George," I said. "Just you, me and your superb *High & Dry* Martinis."



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BH430

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Your 'Queen' has decks the length of a village street. Her engine room generates enough power to light a big county town. She's fast. And smooth.

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for *all* the woman you are...

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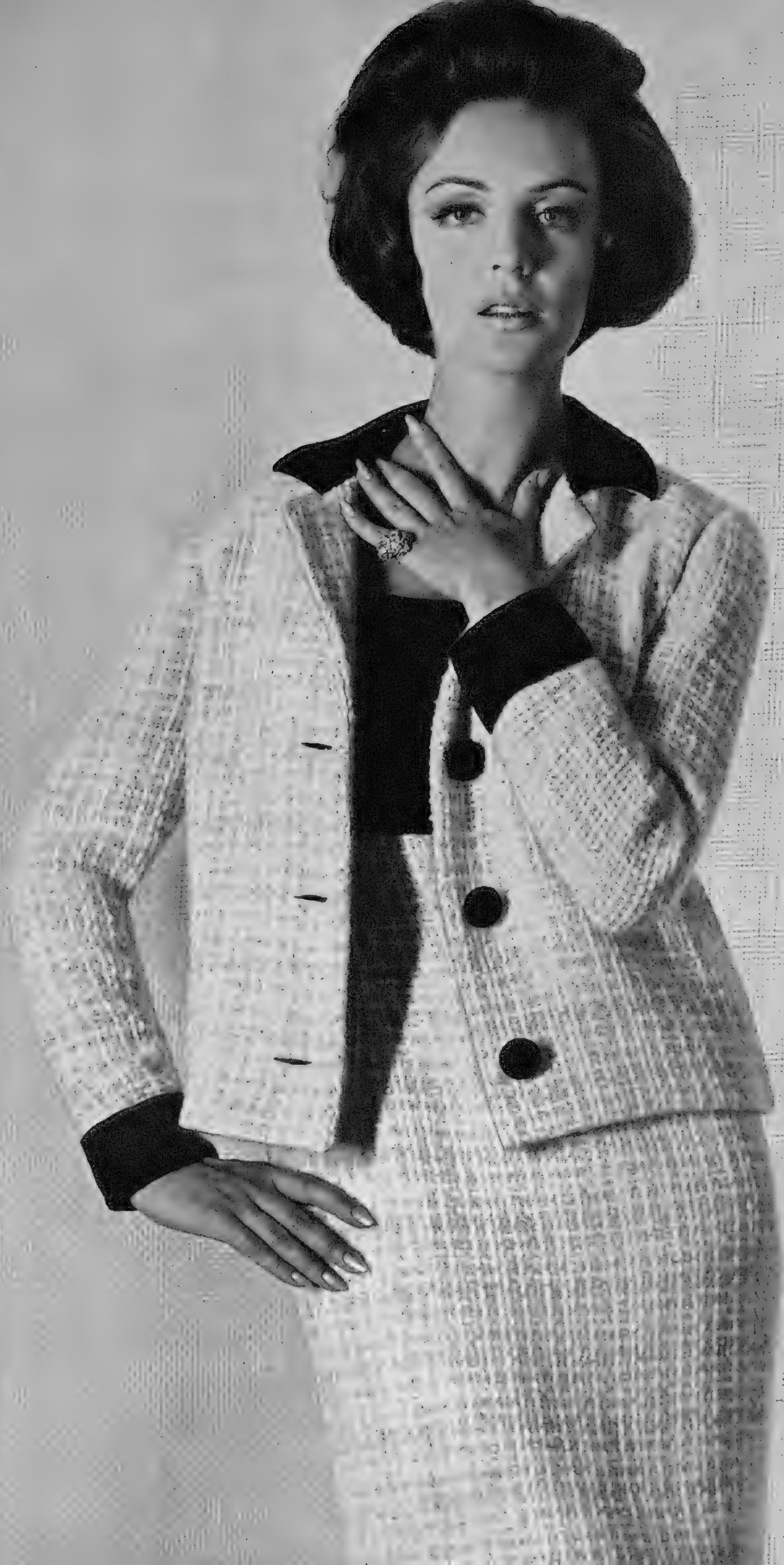

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Destined to be one of the most attractive ensembles of the season—because it combines elegance with neatness and because it is so versatile from Afternoons into Evenings. Created with the distinctive flair of Charles Creed in a new wool 'basket weave' tweed with a contrasting bolero top in velvet—also on the jacket cuffs, collar and buttons. Duck Egg Blue or Winter White with Brown Velvet.

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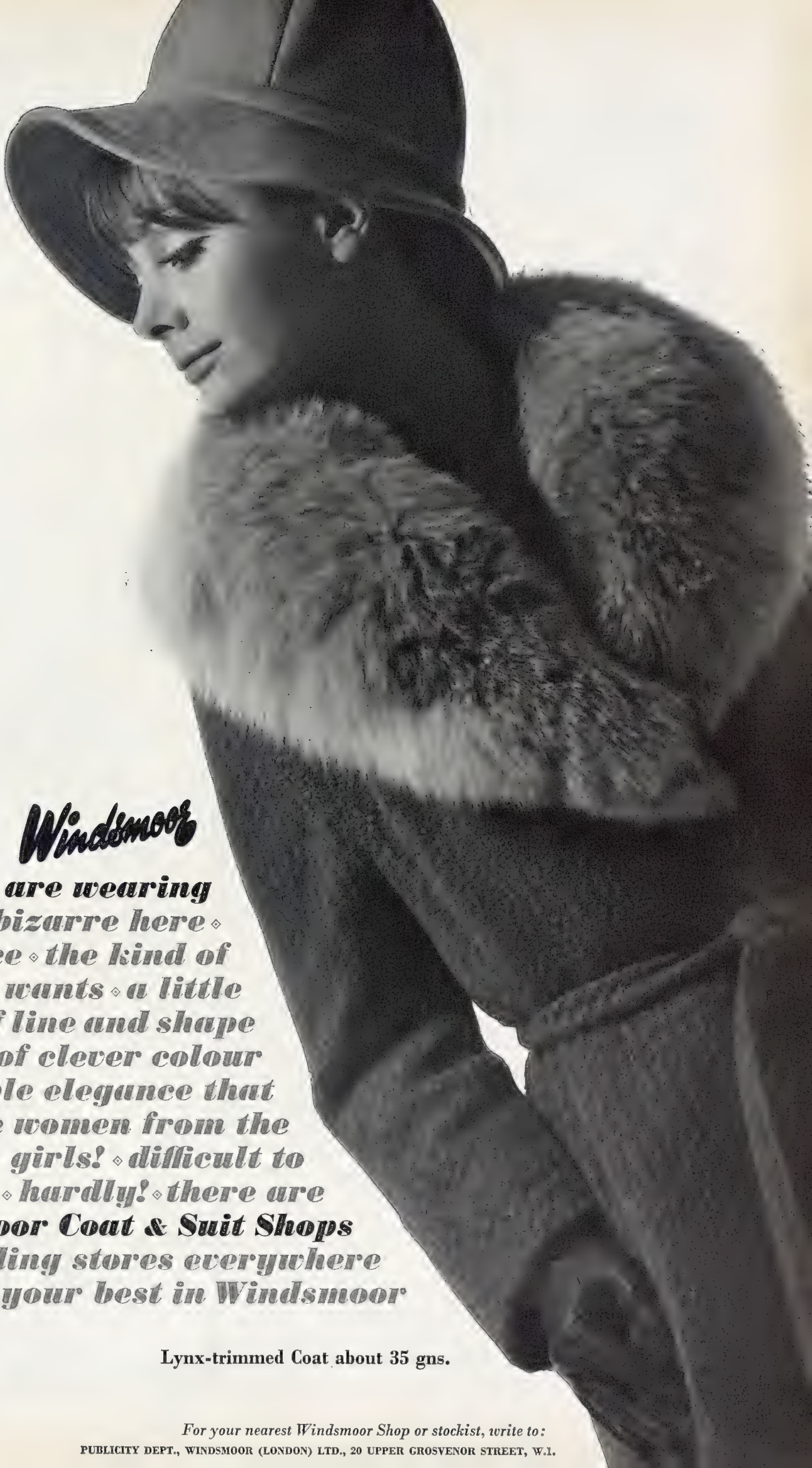

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nothing bizarre here ◇
simply brilliance ◇ the kind of
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artful subtlety of line and shape
a lot of clever colour
the unbeatable elegance that
separates the women from the
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find? ◇ hardly! ◇ there are
Windsmoor Coat & Suit Shops
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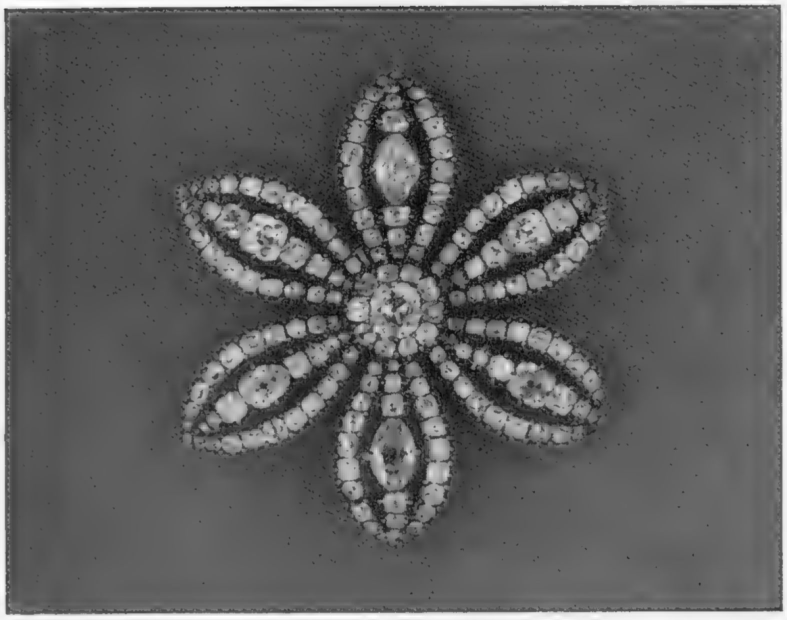
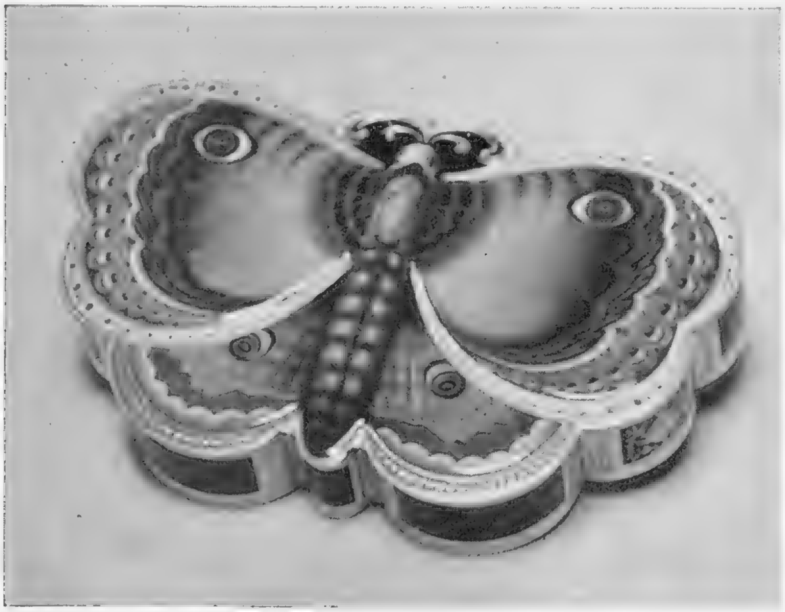


An attractive diamond Georgian flower-head brooch. English, mid 18th Century.

(Photograph actual size.)



Chased and brilliantly enamelled gold snuff box designed as a peacock butterfly by Remond Lamy, Mercier et cie, Geneva. Circa 1820.

(Photograph actual size.)

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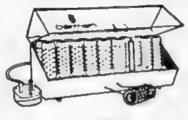

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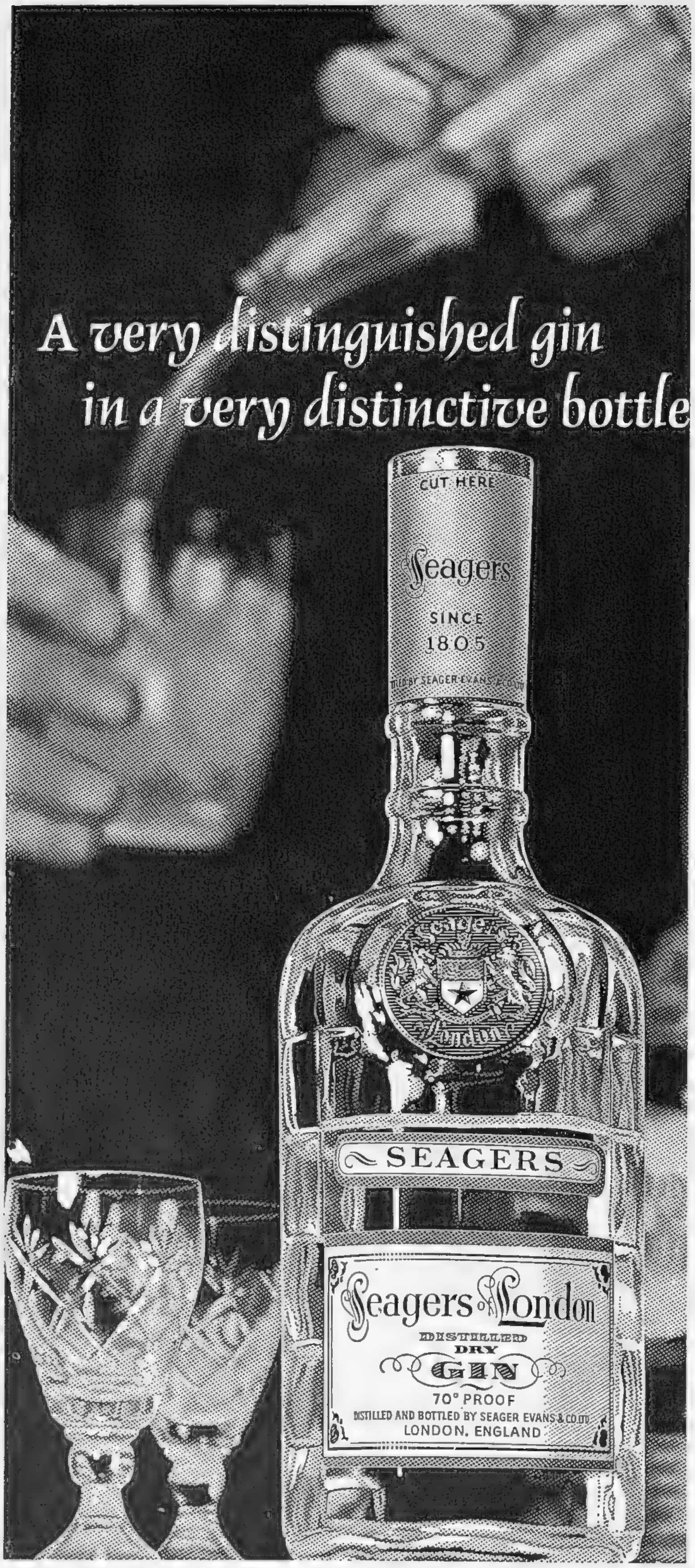
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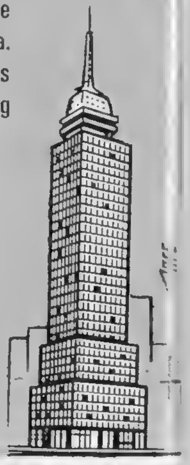

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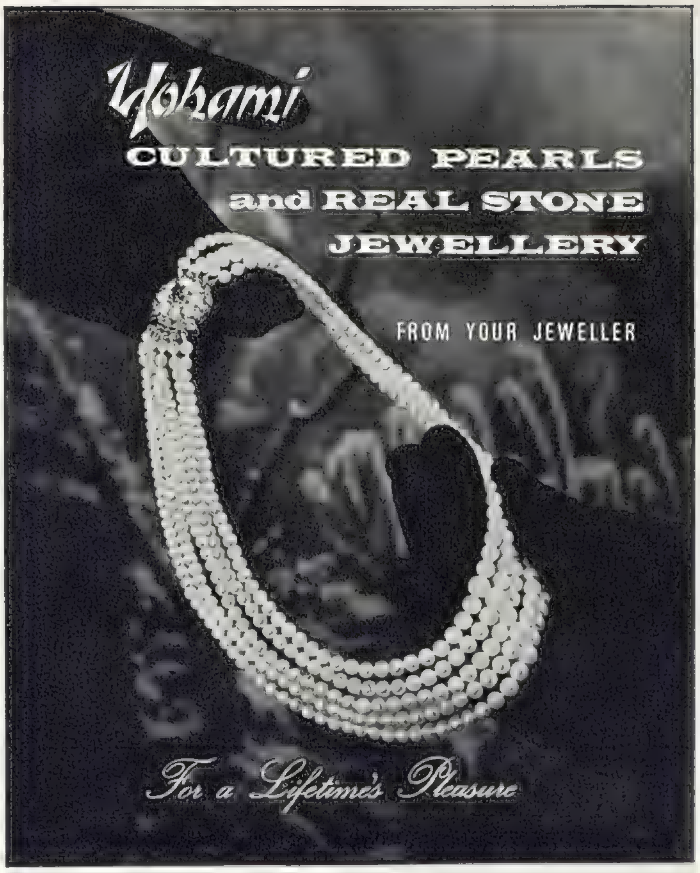

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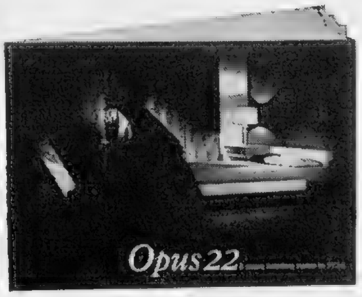

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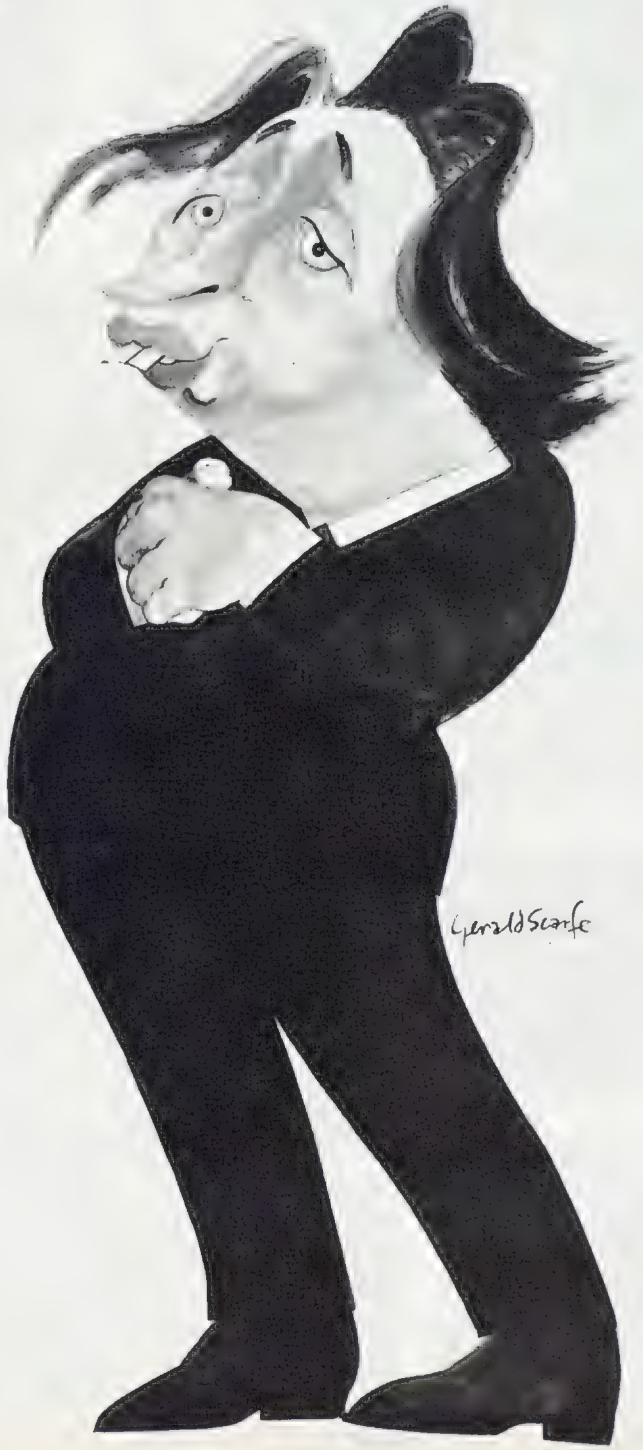
london life

♠ Ken Dodd would probably be the first to acknowledge his debt to a tall bespectacled man with a Birmingham accent: his press agent, George Bartram, a tireless worker with a sharp eye for an exploitable situation. Bartram worked for months to engineer the Prime Minister's widely-publicised visit to the Palladium.

In January, when Dodd was still playing in Liverpool, Bartram asked Mrs. Bessie Braddock, M.P., if she could persuade Mr. Wilson to see the show. Dodd had often done charity shows at Mrs. Braddock's request, so she promised to do what she could. In the following months, Bartram wrote twice to the Prime Minister and also kept nudging Mrs. Braddock. Persistence paid off. One day last month, Mrs. Braddock reported that Mr. and Mrs. Wilson would be going to the show. The exchange of jokes in the comedian's dressing-room duly made the papers. The Dodd cult among the more sophisticated theatregoers is another result of Bartram's opportunism. "I heard that John Osborne had seen Ken's show and had sent the cast from the Royal Court to the Palladium 'to watch a real comedian'," he says. "We saw that this 'in-thing' could become another field. So I wrote to Osborne asking if I could use his visit. Then I began to attack the heavies: the *Sunday Times* and so on." Whenever he was turned down by one Sunday newspaperman, Bartram calmly tried another. He was eventually rewarded by coverage in both the *Observer* and the *Sunday Times*. He also helped Dodd's record Tears towards the top of the pop record charts. He began to operate when the record reached fifth place. "It's no good doing anything until a record's moving," he says. "As soon as this one did, I wrote to the musical journals and to every paper in the country which runs a record column. Now the musical papers ring Ken up every week for a quote on something or other."



Leonard Woolf, who has won this year's £1,000 W. H. Smith book prize for his autobiography, is one of the last of the Bloomsburyites. He is now 84. He comes up to London every Tuesday from Rodmell, his home near Lewes in Sussex, to go to his office at the Hogarth Press, the publishing firm which he founded with Virginia Woolf in 1917. It is now amalgamated with Chatto & Windus. He keeps a pied-à-terre in a house in Victoria Square. Earlier this year, as a member of the board of the *New Statesman*, he took an active not to say militant part in the selection of a new editor to succeed John Freeman after Mr. Freeman had been appointed our High Commissioner in Delhi. Mr. Woolf has since resigned from the board. The last of the three volumes—*Sowing, Growing* and *Beginning Again*—was published last year.

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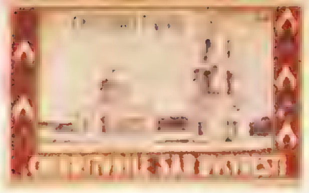

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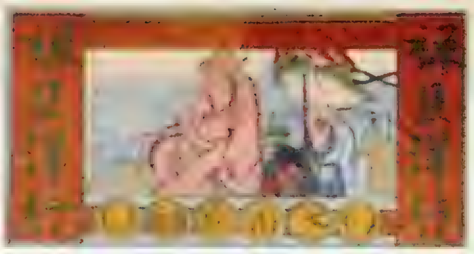

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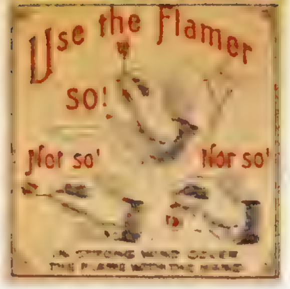
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Not so'
Not so'
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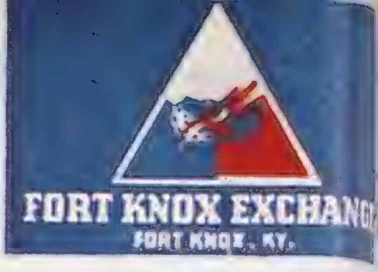
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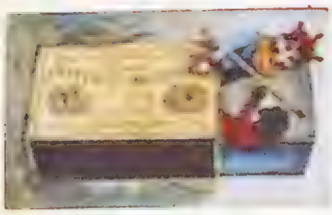

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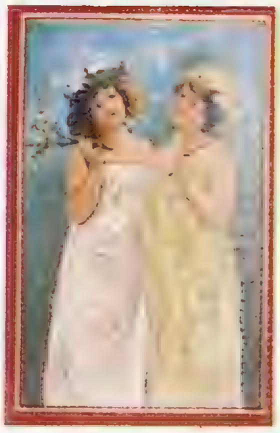

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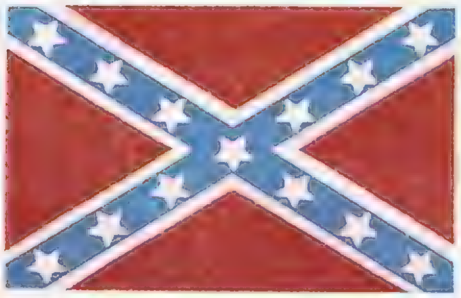

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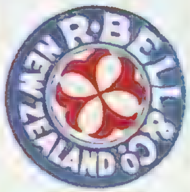
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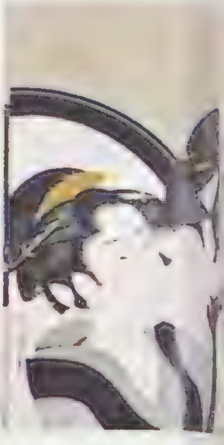

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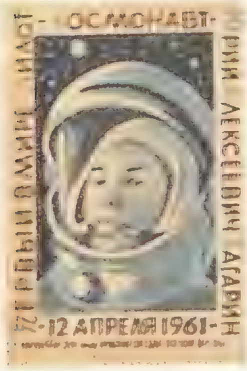
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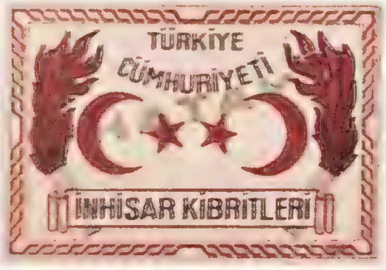
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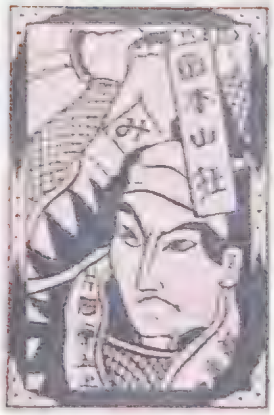

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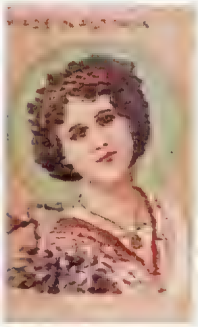
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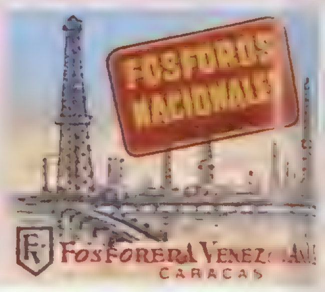
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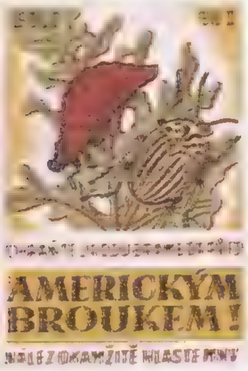
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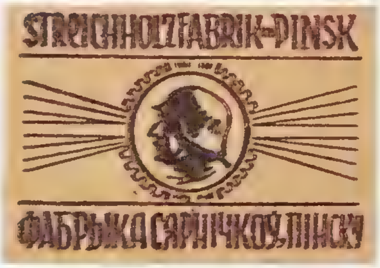
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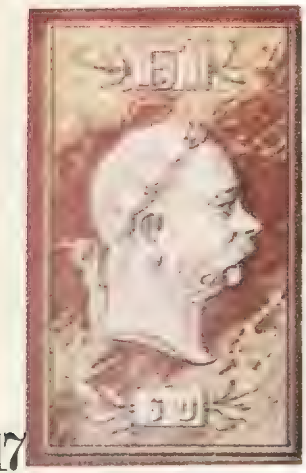

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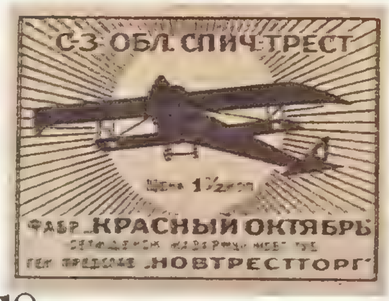
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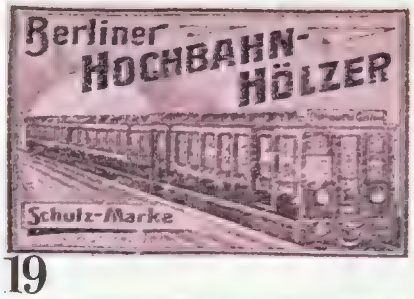
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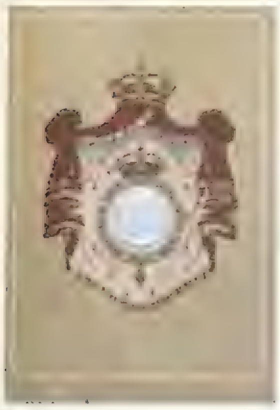

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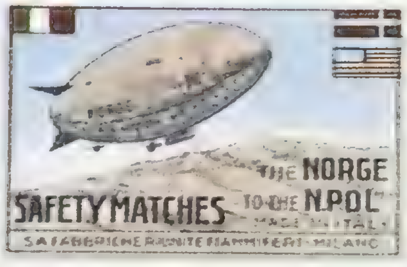
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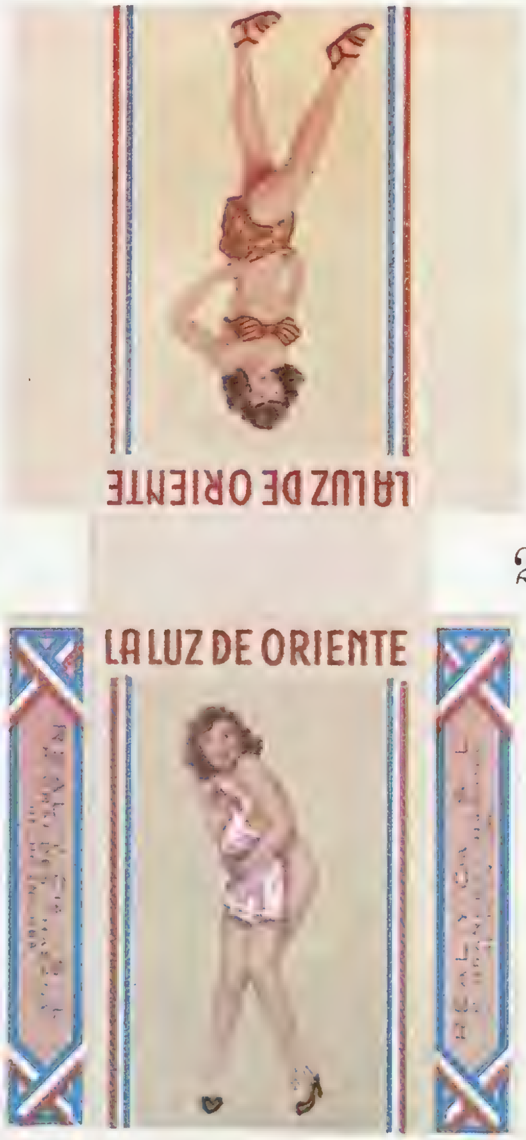
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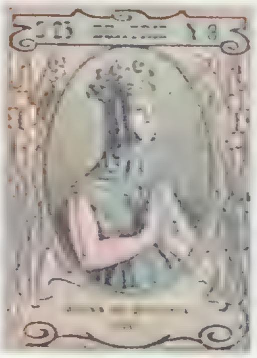

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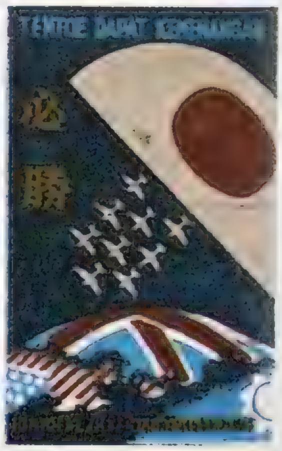
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When the German Army seized the Russian city of Pinsk in the Second World War, it made sure that its victory was recorded on the local matchboxes—an example perhaps of German thoroughness, certainly of the peculiar appeal which matchboxes hold as a vehicle for polemic. In 19th-century England they were used for political caricature. In this century the Japanese have used them for wartime propaganda against the Allies, the Russians have used them to celebrate their occupation of Berlin in 1945, and the Czechs have used them to accuse the U.S. Air Force of dropping Colorado Beetle on Czech crops. Today, in a more peaceful Europe, they serve the interests of the innocent nationalism of the tourist business. The matchbox labels reproduced here are from the private collection of Mr. Eric Spencer of South London.

1. Rumania (c. 1930)
2. Austro-Hungarian Empire (rare; late 1880s)
3. Sweden (for export to Britain; early 1900s)
4. U.S. Army camp (issued only in PX; late 1940s)
5. Sweden (one of the pygmy set; about the turn of the century)
6. Sweden (c. 1870)
7. U.S.A. (Dixiecrats' flag; c. 1953)
8. New Zealand (drumbox top; 1950s)
9. Japan (1950)
10. U.S.S.R. (Spaceman, one of set of four; 1961)
11. Turkey (made for Hatay, only issue; date unknown)
12. Japan (series of actors; 1950)
13. Austria (folklore series; c. 1905)
14. Venezuela (c. 1953)
15. Czechoslovakia (propaganda accusing the Americans of dropping Colorado Beetle from the air; postwar)
16. Germany (occupation of Pinsk (1941-42))
17. Austro-Hungarian Empire (the Emperor Franz Josef, very rare; late 1880s or early 1890s)
18. U.S.S.R. (occupation of Berlin, first issue; 1945)
19. Germany (the Berlin underground railway; c. 1902)
20. The personal matchbox of the late King Farouk of Egypt (who owned one of the world's largest collections of matchbox labels)
21. Italy (the airship Norge; 1930s)
22. Pre-Castro Cuba (early 1950s)
23. Spain (one of a set of 75 showgirls; late 1890s)
24. Spain (set of 75 queens and princesses; 1890)
25. Japan (propaganda against the Allies; 1940s)
26. Austro-Hungarian Empire (label from the side of cylindrical box; 1910)

Others can be seen at the British Matchbox Label & Booklet Society exhibition at the Bonnington Hotel, Southampton Row, WC1., which will be open to the public from 9 a.m. onwards on Saturday, October 9, and Sunday, October 10

When the Zeffirelli film of *Tosca* is completed in Rome next month (five weeks shooting is scheduled to start on 20 October), Maria Callas will have given the highest paid performance in the history of opera.

Under her contract, she receives 500,000 dollars (125,000 of this to be paid on signature) and 50 per cent of the profit. Callas's exceptional gifts as an actress and the Hollywood-style mystique which her personality has generated should ensure that *Tosca* is given far wider distribution than the general run of operatic films.

The sound track of the film, with Tito Gobbi as Scarpia, has already been made. It will be taken from her latest *Tosca* recording, directed by Georges Prêtre, which was made with the possibility of the film in mind. Zeffirelli's principal problem will be to reduce the tremendous impact of her stage presence to the intimate style of the cinema screen. "We are making an entirely new Callas," he said when he was in London last month. He is planning another Callas film of *Norma*.

He should be in pretty good shape for dealing with the *grandes dames* of the cinema. His other leading lady, in the film of *The Taming of the Shrew*, is Elizabeth Taylor, who also tends to be rather well paid for her work.

Ronnie Scott, whose modest basement in Gerrard Street has provided London with much of its best jazz since it was opened six years ago, is moving to a new and larger club in Frith Street before the new year.

"This street is getting a bit punky," he says, "and over there I can get a 3 a.m. licence."

The new club will seat 200, compared with 90 at present. There will be room for dancing.

"It will not be in front of the band, but probably at the end of the room, so that people who want to listen and enjoy the music won't have their view obstructed. It will be structurally more suitable as it is on the ground floor, so there will be a whiff or two of that stuff called fresh air."

"The licence extension is really the most important thing. Many of the fringe crowd don't start going out until 11.30. We intend to keep the prices within everyone's reach. We hope to extend our audience by having special prices for student members of university jazz clubs. What we don't want is to get chi-chi or bring in the hippies."

The new club will cost about £8,000.

Jocelyn Sieff

Two weeks ago a middle-aged Canadian hired the Chelsea Town Hall, had posters printed advertising Mr. Jean Fredericks in *Recitals are a Drag*, put on a wig and an evening dress which he says once belonged to Florrie Forde, walked on to the stage and began to sing in a falsetto voice. His programme included operatic arias by Gounod, Bizet, Saint-Saens; *Lieder* by Hugo Wolf; and such standbys as "Come into the Garden, Maud" and "The Merry Merry Pipes of Pan." At first there was little to distinguish the performance from any straight recital; the singer's figure may have been large and her voice a little wobbly at times, but a concert audience is used to such failings on the part of the most serious sopranos. Then gradually the arch looks, anguished grimaces and expansive gestures became more pronounced; and before the end of the evening "Madame Fredericks" had got totally out of control. She dressed up as Britannia for "Land of Hope and Glory", blew down a trombone for "September in the Rain", brandished a wand for "Nobody Loves a Fairy When She's Forty". At the close of the recital, the audience was calling for an encore. Majestically holding the bouquet which an admirer had sent her, she gave them "Vilia", dead straight. Then her manager made an announcement. An LP recorded during a recent recital at the Chenil Galleries will soon be on sale at all reputable record shops. And on 10 October Jean Fredericks will be appearing at the Lambeth Theatre in *Comedy on the Bridge*, presented by the Focus Opera Company. He will be singing the bass part . . .

Terence Donovan

There will be two new arts programmes on BBC-TV this autumn: *Sunday Night* on BBC-1 and *New Release* on BBC-2. Devising and producing *New Release* is 25-year-old Melvyn Bragg (above), who started on *Monitor* and went on to produce *Writer's World* and the successful literary panel-game *Take it or Leave it* (back this month, too). "I don't think I've really done anything on TV yet," he says, "it's taken me two years to get the hang of it."

New Release can be seen every other Wednesday. It will be 45 minutes long and deal with a variety of topics. The format will remain flexible and the items may vary in length from five to thirty minutes. "It won't be like Huw Wheldon's or Jonathan Miller's *Monitor*," says Bragg. "It'll have a link man, but it won't be me."

The link man will, in fact, be Julian Jebb, a journalist who is a new face on television. His first appearance will be with the opening issue of the new series on 13 October. Bragg had built the programme round the cancelled production of *Strike!* at the Aldwych, and the folding of the show put him in a spot. Now the items will include news of the Corot exhibition at the National Gallery, and two short films shot specially for the programme: *An Absurd Afternoon with Eugene Ionesco* and *The Inventions of Dr. Melina*–a rocket scientist who is also founder of the Kinetic Art Movement.

Bragg's first novel *For Want of a Nail* was recently published by Secker & Warburg and has just appeared in America. A second novel has been accepted and he's well into his third, but says he'll try not to give his programme a literary bias. He lives with his French wife Lise and their three-month-old baby by the Underground at Kew, and gives most of his money away to a man who runs an antique shop round the corner.

COMING SHOWS

Michael White is planning a production of de Sade's *The Bedroom Philosophers* early in the New Year. He bought the rights a year ago, but planned productions have twice been postponed. Now Charles Marowitz will direct it at the Arts Theatre. De Sade's novel was written in dialogue form. White describes it as: "Very philosophical and quite obscene by most people's standards." A Paris production was banned because the theatre had no licence. The Arts Theatre is a club, so the Lord Chamberlain can ignore it.

Robert Bolt, whose plays include *The Flowering Cherry* and *A Man for All Seasons*, has written one for children. *The Thwarting of Baron Bollygrew* goes into the Royal Shakespeare Company's repertory for the Christmas season.

John Gale is bringing the Daleks to the Strand Theatre for Christmas. David Whitaker and Terry Nation (who created the TV original) have cooked up *The Curse of the Daleks* for afternoon performances only. In the evenings, *Maigret and the Lady* may seem only mildly thrilling.

At a party given by the magazine Encounter recently, Edna O'Brien was introduced to Mr. Ted Heath. For some reason, she thought he was Mr. Ted Hill, former chief of the Boilermakers' Union. "Oh," she remarked as she was introduced, "you can always tell a good union man by his tie."

A rehearsal scene from *Strike!* the musical which has been cancelled by the Royal Shakespeare Company. It had been intended as a Joan Littlewood-style documentary covering eight years of political and economic unrest from 1918, culminating in the general strike. There would be songs (pop songs of the day with new ironic words), dancing, back projection, film, taped sound.

Peter Hall agreed to the idea and the first act went into rehearsal. It was the work of David Wright and Clive Barker.

But Littlewood-style theatre requires the Littlewood gift for inspired improvisation. With ten days to go to the opening night, Peter Hall returned from holiday and found the final script still unsettled and the director, Trevor Nunn, in hospital with gastro-enteritis. Mr. Hall watched a rehearsal, groaned and ordered the production to be scrapped.

This sort of action is not unfamiliar to the Royal Shakespeare Company: the postponement of Schofield's *King Lear* produced the virtually *ad hoc* and ultimately sensational *Comedy of Errors*. And whatever happened to *The Merry Wives of Windsor?*

But Mr. Wright says: "Peter Hall is probably right to make this heart-rending decision. It was touch and go whether it would be ready in time for the schedule. Rehearsal times were ludicrously tight and it would have been put on under-rehearsed. I only hope that in this case postponement doesn't mean cancellation."

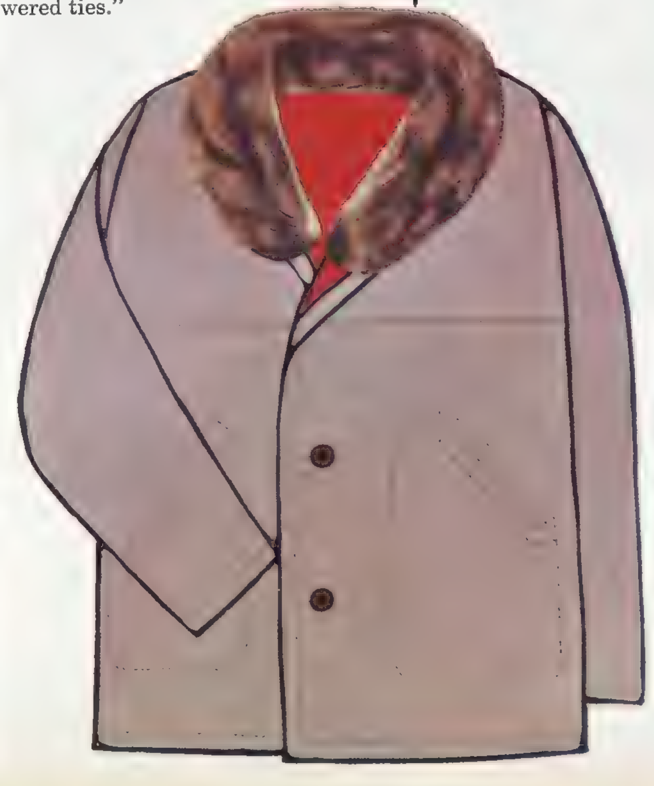
Terry O'Neill

Hammer Films are promoting their biggest production to date, *One Million Years BC*, as "The Mammoth One for 1965". It stars an assortment of dinosaurs and Raquel Welch — shown here in front of her own poster.

A new shop, Milord, has opened at 7 Denman Street W 1 GER 6122, where Adele Morris offers a cup of coffee by her fire, with advice, "not about what suits someone, but about what goes with what". She is open till six-thirty every evening, until eight on Thursdays. She will send a selection of clothes to an office or home at two hours notice for inspection, within the City-Knightsbridge boundary.

The shop is Continental; there is little for the traditional Englishmen. English leather and suede is sent to France to be made up. Above we show a brown suede casual, car or après-ski coat with a black beaver collar, lined in grey baby kid, which costs 46 guineas, and, below, a pale beige suede coat with a grey possum collar and scarlet Courtelle lining which costs 42 guineas.

There are some classical jackets in British cashmere and lambswool, but most of the knitwear comes from Italy, mainly in scarlet and black, with some in white wool, unashamedly crocheted. Adele Morris has designed evening shirts "not kooky, really beautiful" in guipure lace, with a coloured lining glowing through. Ties are by Dior and Carven, and her own designs in different slubs of colour. "Overall designs are coming back instead of panel ties. I don't want flowered ties."

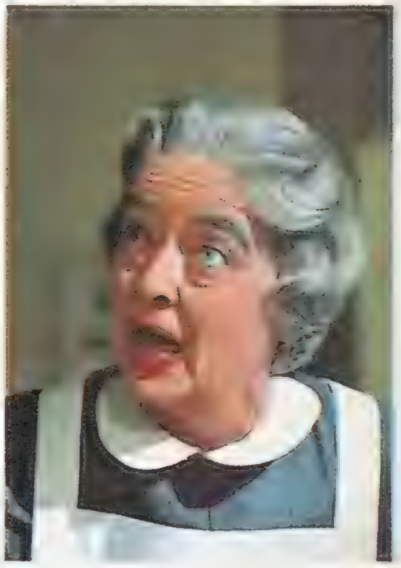


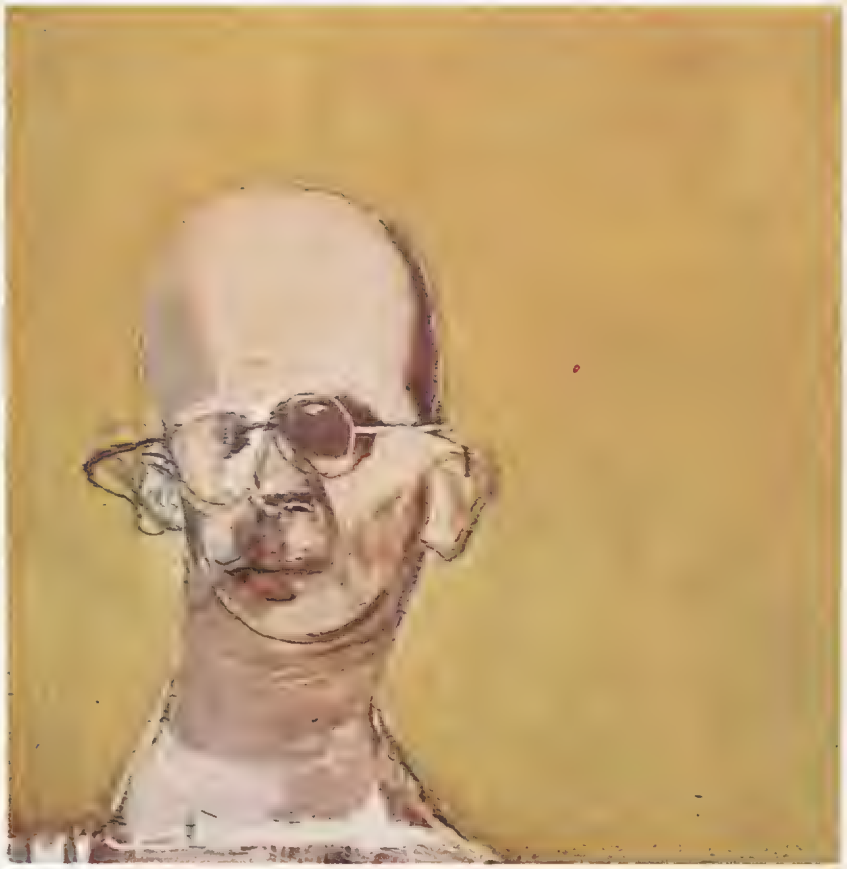
drawings by Ken Astrop

photograph by Traeger

Sandie Shaw is singing this week at the Olympia, Paris's Palladium. "We've been doing well in America, I thought it was time somebody had a go at France." Still under 19, the girl from Dagenham has had only a year in the business. "Once I went to the seaside with my Mum and Dad and you know those sixpenny recording boxes on the pier, well I went in there and sang Louise Cordet's song 'I'm a Baby, Just a Baby' and they all laughed. They didn't think much of it. My Mum says to me when I've been on the telly, 'Why don't you sing up a bit, Sandra Goodrich, I keep having to get up out of the chair to turn the volume up when you're on.' I know 12 French songs now. And I've done cabaret in Cannes, introducing my songs in French." Petula Clark says: "Parisians are very fickle. Sandie will have a triumph in Paris. But the big French public have to be won over gradually and it's hard work."

Bette Davis continues her profitable career of high-class horror in the title-role of *The Nannie,* which is showing at the Carlton Cinema from 7 October. Produced and written by Jimmy Sangster, the film is about a married couple (Wendy Craig and James Villiers) who engage a Nannie for their problem child. Joey has been in a "special" school since his sister died mysteriously two years before. His equivocal relationship with his Nannie is vaguely similar to the central situation of *The Turn of the Screw.* One of the two is a psychopath: you are expected to stay to the end in order to discover which . . .





This portrait of John Reginald Christie, the Notting Hill Gate murderer, is one of a series on the Christie murders in Brett Whiteley's current show at the Marlborough New London Gallery. "I read about the Christie murders when I was a kid of 11 or 12 at school in Australia," Whiteley says. "When I came to London, I found that my studio was only 500 yards from the house where Christie had lived. The whole area interested me, the way people lived. Christie seemed to represent this in some sort of way. But it's only the *subject*-matter. It doesn't really matter what you start off with. It's what you make out of it. You start off with a completely designed image and work towards something completely undesigned. It's not what pictures are *about*, it's why they're being painted."

The 1964 Olympic Games, held in Tokyo, involved 6000 competitors from 94 nations and 1,900,000 spectators. It has been officially recorded on film in a production appropriately immense. 165 cameramen, 1030 cameras, 20 sound crews, 350 technical aids and 28 directors went to the making of **Tokyo Olympiad.** It is the first film to use 1600 and 2000 millimetre lenses. 400,000 feet of film were shot—equivalent to 75 hours viewing time. The supervising director was Kon Ichikawa, who made **The Burmese Harp** and **Fires on the Plain.** He is 50 years old and this is his ninth film. Some critics consider that it surpasses Leni Riefenstahl's classic record of the Olympic Games at Berlin in 1936. "In this film I have attempted to capture the solemnity of the moment when man defies his limits", Ichikawa has said. "And to express the solitude of the man who, to succeed, fights against himself. I have tried to penetrate human nature not through fiction, but in the truth of the games. The camera must capture, in all its reality, the reflections of the skins of coloured athletes, the blond child-like hair of white athletes in the sun, the sharp piercing look from Oriental eyes . . . ." Left: Finalists of the Greco-Roman Wrestling. Uladlen Trostiansky (silver medal) Masamitsu Ichiguchi (gold medal)

Tokyo Olympiad, directed by Kon Ichikawa, is showing at the Academy Cinema from 7 October. In colour and widescreen, it runs two hours ten minutes

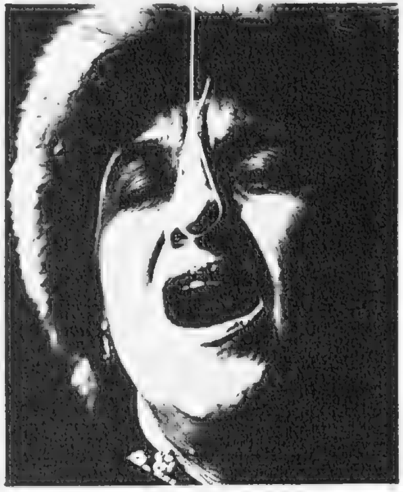
CLOSE UP

HERMIONE GINGOLD

"I've never been against a double entendre" said Miss Gingold as she slowly dismembered a Dublin Bay prawn. This at least fitted my preconceptions. I'd never met her before this lunch, but I'd seen her many times in revue just after the war, and my memories of her in no way matched up to the conventionally theatrical lady opposite.

I'd recollections of a face which was a comic mask of lubricity, the eyes rolling in delighted outrage, the full lips pouting open to reveal a large and agile tongue like that of a giraffe in rut. "Take those words out of your mouth" she'd intone in that famous and much-imitated drawl. "You don't know where they've been," and vista after deliciously obscene vista opened up. Yet here she was complaining bitterly about contemporary bad taste.

It was eight years since she'd been over here, and she found everything changed and most of it for the worse. That hideous Post Office tower for example, and all those modern plays. Goodness knows she was tolerant sexually, what people did was their own affair; but she'd been to the theatre the other night and seen a play about lesbians in which one lady had ordered her friend to drink her bath water and someone had spat in a hat. And the BBC! She'd heard somebody talking about a car sticker which read 'This car is constipated. It hasn't passed a thing all day'! Well! In the days of her associations with the BBC that would never have been allowed. Furthermore she'd refuse to say things like that if she was asked to. She'd never in public mention going to the lavatory, or halitosis. It was then the double entendre bit came in.



I found myself arguing with her. Defending the Post Office tower for its eccentricity; defending the modern theatre and even the car sticker. She was open to argument. When I brought up Pinter she said she'd seen *The Caretaker* in New York and thought it brilliant. It hadn't been a success there, though. The theatre in New York was quite different. Its audience was exclusively business gentlemen. When I said that I thought John Osborne was a real patriot she agreed with that too, but added that she disapproved of chauvinism. It was the whole human race that was important. Besides so much of what was going on was so liable to be misunderstood abroad. That terrible young man, the satirist, what was his name? Frost. In such bad taste. And that cabaret which had come to New York, *The Establishment*. She'd been to the first night, and they'd attacked everything we hold dear, the Queen, the Royal Family, everything. Of course if she'd seen it here she'd have probably laughed like a drain, but in America it gave a very bad impression. Furthermore everyone had watched her to see how she reacted, and then lots of people asked her to go over and over again, and she didn't like to say she'd already seen it. What was worse, after each visit she found she minded it less, and began to enjoy it. Did that mean she was easily corrupted? I said no, that was the whole point of the satirical thing. To make people see what was real and what was conditioned reflex. Perhaps, she said, but the Americans didn't understand this. They thought England was going to the dogs.

I got the impression that she thought of herself as an unofficial ambassadress for Britain. She told me that when she went there she'd been painfully shy, but America had taught her to overcome this. She spoke in public, and appeared frequently on television programmes as a guest.

When I asked her if she'd become an American citizen she said no, of course not. But did she think of New York as her home? Yes. Did she have a flat? In America a flat is a burst tyre. She had a beautiful big apartment on 54th Street with a huge roof garden. She lived quietly with her Yorkshire terriers. It was they who had made her reluctant to come over before, but her housekeeper was looking after them, and she felt she had to appear in dear old London before she was completely forgotten. I told her this would never happen. There were not only her films, but everyone who had seen any of the *Sweet and Low* revues would never forget her. She was a myth. So it would seem. When she'd read *Façade* at the Albert Hall recently they'd clapped her wildly for several minutes when she'd walked on the stage. It was very touching. She smiled and sipped her Guinness.

BY GEORGE MELLY

photographs by Lord Snowdon

In confirmation, throughout the meal, people kept coming up to the table and saying how glad they were to see her back. They also said how young she was looking. This is true. She makes no secret of her age—she is 69—but she could be in her late 40's. This is perhaps part of the reason I found her ideas so surprising. You expect somebody of almost 70 to find the times a little out of joint, but it's confusing if they look under 50. It's not the whole reason, however. It was the recollection of La Gingold, the post-war arbiter of bad taste, which really threw me.

During the days which followed our lunch I spoke to several people who'd known her before she'd gone to America. They confirmed she'd changed, but modified my idea of what she'd been like. "Yes I saw her the other day on television complaining about everything" said one man, "and I thought 'You're being a nuisance dear' ". He added however that she'd never sworn at all and disapproved of drunks. "I'm rather on her side there", he said. "What she was really like", he told me, "was a wicked old queen". His explanation as to why she had changed was that America forces people who go and live there into a role. There are no individuals, he said, only types and it's impossible to step out of character.

This was confirmed by the author of the play she's doing. "We think of her not so much as a clown like you do over here" he told me. "She's more of a character, a little eccentric maybe, but a real lady. She appears on guest shows on TV a great deal, and she's become famous for her impromptu wit". Somebody else gave me an example of this. Apparently she was on with a Frenchman who asked her, in all seriousness, why "you English" had burnt Joan of Arc. Gingold turned to him and explained frostily: "But darling, we were *cold*, of course".

Nevertheless I was puzzled as to how her persona altered. Whether it was immediately or slowly. I heard from another American that when she first went to New York she was in a revue which was a great success, and then in another which was a disaster. Everybody can have a flop, but whereas here it doesn't seem to matter, my informant told me that in America it's almost permanent death. There were no more revues, but after a period of obscurity she re-emerged as a film actress and a TV personality. Out of the grotesque husk of 'Toni' Gingold climbed Miss Gingold, wit and actress.

At the lunch, I'd asked her about the play she'd come over to do. The fact of the matter was I didn't know what it was. I'd meant to find out, but had forgotten, so I'd hoped she'd mention the title. She didn't, though. She simply described it as entertaining and glamorous, and said she had beautiful clothes to wear in it, and that though it had strong moments, it was real theatre. Well, what she thought of as real theatre! This was no help. I imagined it must be a well-made play in the H. M. Tennent tradition. It was a great surprise when I discovered later that it was *Dad, Dad etc.*, a black comedy of the theatre of the absurd. This led me to think that perhaps in the old days she'd never realised just how hilariously disgusting she made everything sound and look. I got hold of some of her sketches. On paper they're pretty thin stuff, and certainly absolutely innocuous, but if the mind's ear added her voice, they become charged with suggestiveness. The thing is that she was a camp comedienne. This completely suited the period. The gay queer tinselly parochial Shaftesbury Avenue lunch-at-the-Ivy mood was exactly what we all needed to exorcise the gloomy dangerous war and the drab exhausted peace which followed it. She is, it seems, no longer camp. The Queen has become a Duchess. Arthur Kopit, the author of *Dad, Dad etc.*, tells me that she resists all temptation to send up the character she plays though it would be easy enough to do so. "She gives it complete authority," he says. "She knows exactly what she has to do, and she does it. She's like that about everything, I guess".

After our lunch I dropped her at the Y W C A in Great Russell Street where she was rehearsing. When I'd gone there to pick her up I'd thought of it as a marvellous joke. Gingold at the Y W C A! Now it didn't appear particularly incongruous. She thanked me warmly for the lunch, said she'd been very indiscreet, and hoped I wouldn't write down all she'd said. Well I didn't see she'd been indiscreet at all so I've disobeyed her. I didn't meet the person I expected, but I met a different one whom I disagreed with about almost everything, but liked very much.

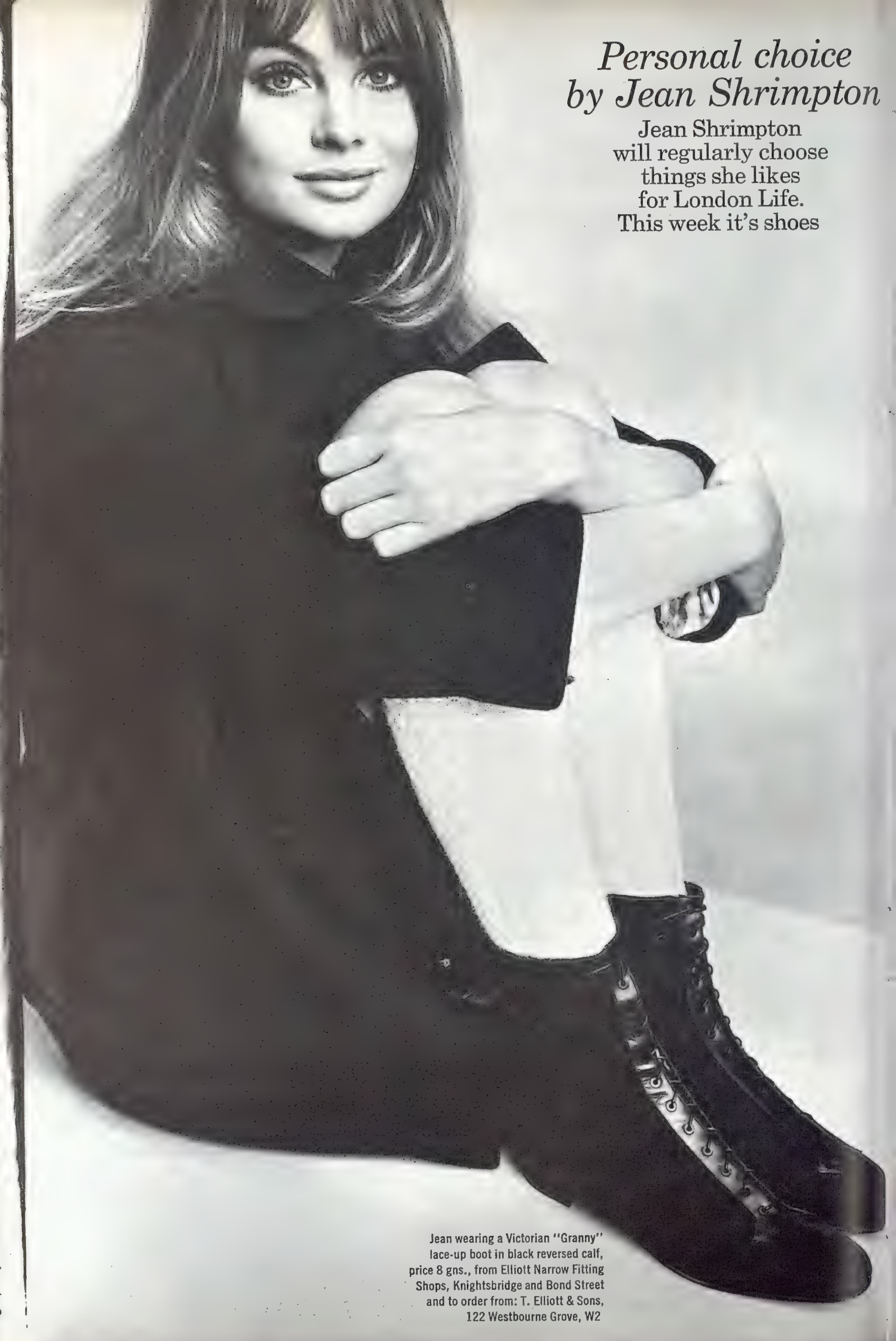
In one of her early sketches she portrayed an Edwardian actress being visited by her protector. While she lay on her couch in complete abandon, he consumed her outstretched arm with kisses. Between mouthfuls he called her name, I believe it was Miriam, and told her that she must never change. "Wouldn't that", she queried thoughtfully, "be a little insanitaree?"

And so it might have been in real life too. Gingold has changed.

Hermione Gingold opened on 6 October at the Piccadilly Theatre in Arthur Kopit's play **Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad**

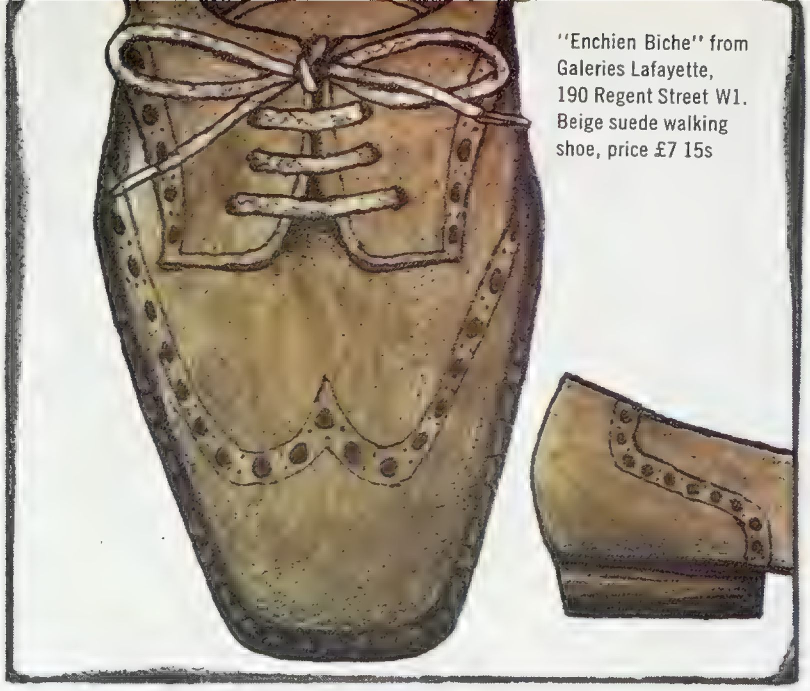
Personal choice by Jean Shrimpton

Jean Shrimpton
will regularly choose
things she likes
for London Life.
This week it's shoes

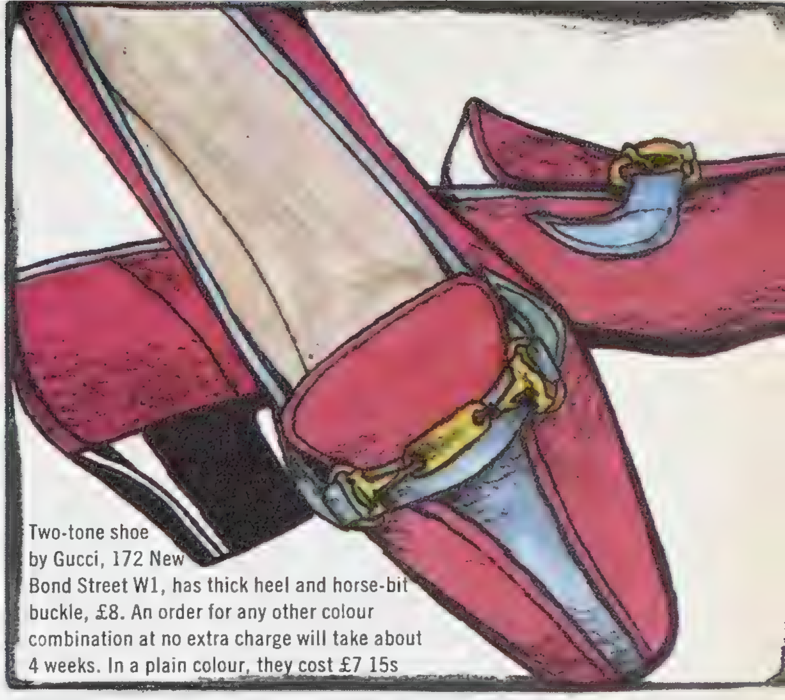


Jean wearing a Victorian "Granny" lace-up boot in black reversed calf, price 8 gns., from Elliott Narrow Fitting Shops, Knightsbridge and Bond Street and to order from: T. Elliott & Sons, 122 Westbourne Grove, W2

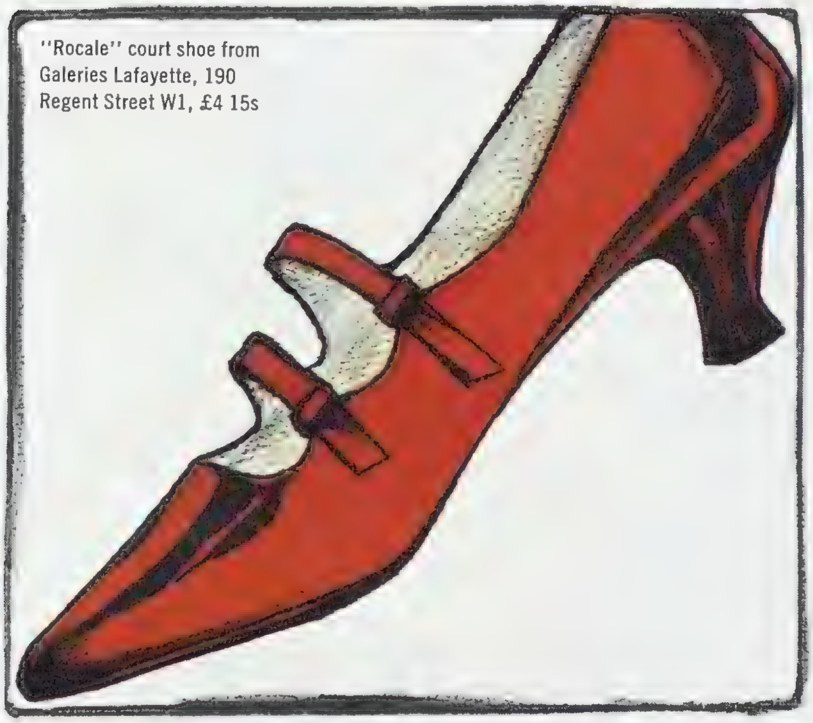
Photograph by Terence Donovan Drawings by Barney Wan



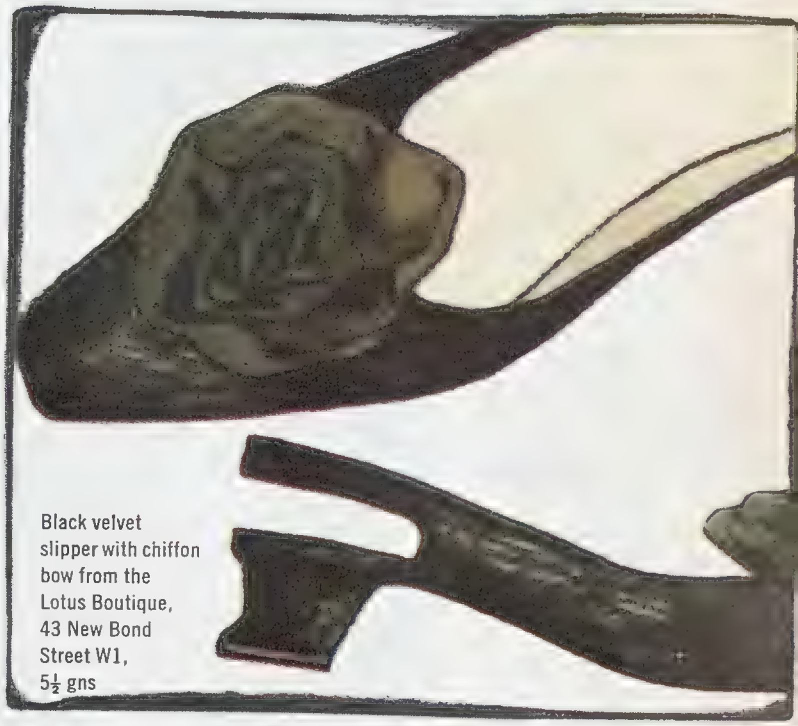
"Enchien Biche" from
Galeries Lafayette,
190 Regent Street W1.
Beige suede walking
shoe, price £7 15s



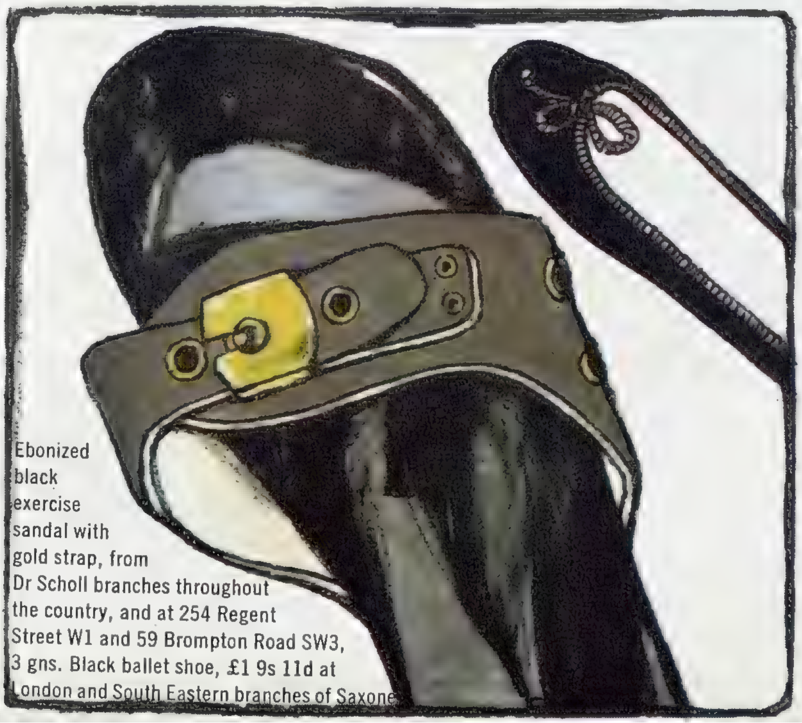
Two-tone shoe by Gucci, 172 New Bond Street W1, has thick heel and horse-bit buckle, £8. An order for any other colour combination at no extra charge will take about 4 weeks. In a plain colour, they cost £7 15s



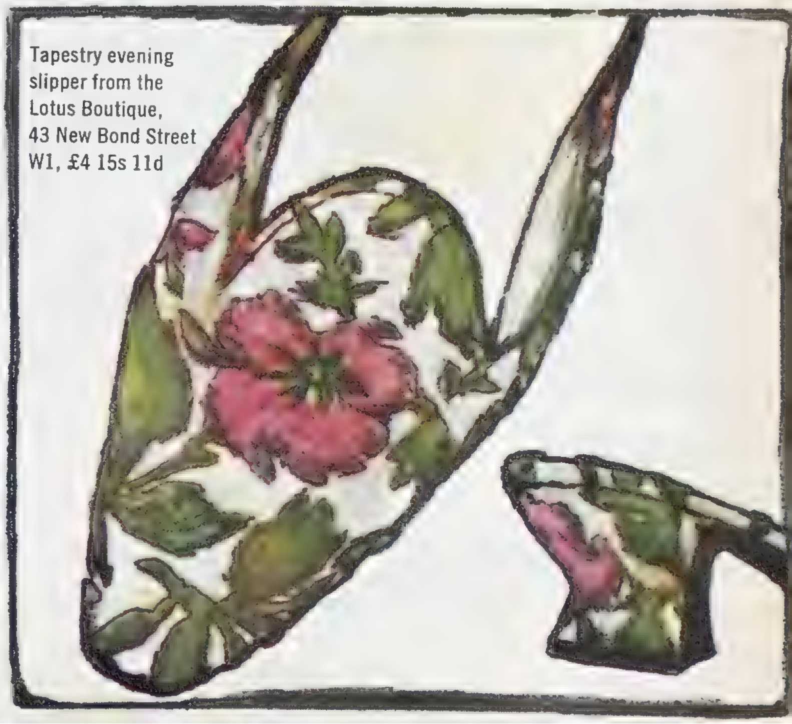
"Rocale" court shoe from
Galeries Lafayette, 190
Regent Street W1, £4 15s



Black velvet slipper with chiffon bow from the Lotus Boutique, 43 New Bond Street W1, 5½ gns



Ebonized black exercise sandal with gold strap, from Dr Scholl branches throughout the country, and at 254 Regent Street W1 and 59 Brompton Road SW3, 3 gns. Black ballet shoe, £1 9s 11d at London and South Eastern branches of Saxone



Tapestry evening
slipper from the
Lotus Boutique,
43 New Bond Street
W1, £4 15s 11d

"Dear Miss O'Brien, I wonder whether you would be interested, would you, in getting to know someone who hasn't read your books, but who likes the look of your photos, and thinks we are perhaps the same sort of person. This is me. 43 years old, schoolteacher (highly unsuccessful in official eyes), working-class upbringing, unusually intelligent, and, I must admit, looking for a woman . . ." This is the beginning of a fan letter to Edna O'Brien (right); she gets many like this, not always so decorous. Her fourth novel, *August is a Wicked Month,* is out this week. "I write to keep sane", she says, and the extraordinary intensity of this new book does suggest the borderline of breakdown. Indeed, it may be one of the most painful and disturbing books ever written by a woman. She's already at work on a fifth, called *Casualties of Peace,* and recently completed a film script based on one of her own short stories. Tentatively called *Passage of Love,* it has been filmed in County Clare by Desmond Davis—who directed an earlier O'Brien script, *The Girl With Green Eyes*

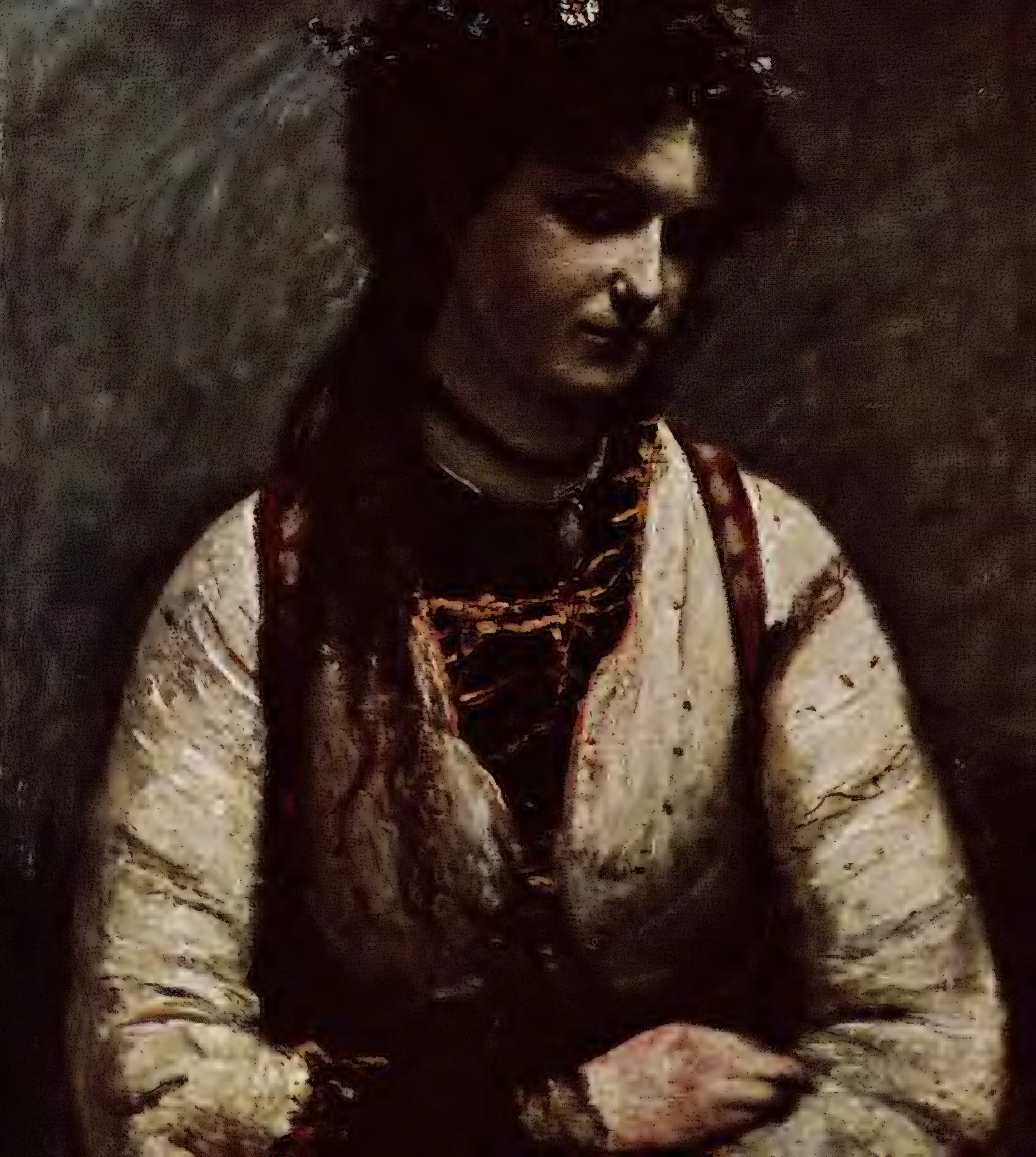
August is a Wicked Month, by Edna O'Brien, is published by Jonathan Cape at 21s

Corot's Mademoiselle de Foudras, (far right) painted in 1872, is on view in London for the next four weeks in a retrospective exhibition along with some of the artist's less familiar works—notably his salon pictures. Despite changes in public taste Corot has always been highly regarded by other artists. His portrait of Mlle de Foudras is typical of the paintings that had a surprising influence on the Cubist movement at the beginning of this century

The retrospective exhibition of the art of Jean-Baptiste Camille Corot (1796-1876) is at the National Gallery, Trafalgar Square, WC2 (WHI 7618) from 8 Oct to 14 Nov, daily from 10–6, Tue & Thurs 10–9, Sundays 2–6. See detailed list of galleries and openings on page 11. Colour photograph by courtesy of the Glasgow Art Gallery & Museum

London Life Pin-up; Copies of the parking map in the fold-out section overleaf are obtainable at 2s. 6d., post free and packed in a cardboard tube. Send cheques or postal orders to Parking Map, London Life, 10-16 Elm St, London, WC 1

Photograph by Lord Snowdon



london life pin-up

This is a motorist's entertainment guide. It shows one-way streets, garages and open car parks, and how to link up theatres and cinemas with restaurants. The restaurants have been chosen because they specialize in late-night dining

MAP BY ASTROP/HILL

GARAGES FOR PARKING

CS = Closed Sunday
C = Capacity

1 **Meard Street, W 1.** Arthur Gould Ltd. Open 8 a m – 8 p m Mon – Fri, 8 a m – 1 p m Sat, CS, C 100, 2s 6d 1 hr, 15s 24 hrs
2 **South Audley Street, W 1.** Audley Square Garage. Open 24 hrs every day, C 400, 2s 1 hr. 6s 7 p m — 8 a m
3 **Upper St Martin's Lane, WC 2.** Autohall. Open 7 a m – 1 a m every day, C 200, 8s 6 p m – 1 a m
4 **Bruton Lane, W 1.** Berkeley Square House Garage. Open 24 hrs every day, C 100, min charge 10s 5 hrs
5 **Great Cumberland Place, W 1.** Bilton Towers Garage. Open 24 hrs every day, C 200, 3s 2 hrs, 7s 6 hrs
6 **Villiers Street, WC 2.** Charing Cross Garage. Open 24 hrs every day. C 180, 5s 2 hrs, 12s 6d 6 p m – 8 a m
7 **Bryanston Street, W 1.** Cumberland Garage. Open 24 hrs every day, C 500, 4s 3 hrs, 7s 6d 5 hrs
8 **Curzon Street, W 1.** Curzon Street Garage. Open 8 a m – 8 p m Mon – Fri, 8 a m – 1 p m Sat, CS, C 90, 10s 5 hrs, 15s 24 hrs
9 **South Street, W 1.** Grosvenor House Garage. Open 8 a m – 12 midnight every day, C 60, 3s 6d 1 hr, 15s 24 hrs
10 **Reeves Mews, Park Street, W 1.** Grosvenor House Garage. Open 24 hrs every day, C 100, 3s 6d 1 hr, 8s 6 p m – 1 a m
11 **Park Lane, W 1.** Hyde Park Underground Garage. Open 24 hrs every day, C 1100, 2s 1 hr, 1s each additional hr
12 **Lexington Street, W 1.** Lex Garage. Open 24 hrs every day, C 300 3s 1 hr, 6s 3 hrs, 11s 5 hrs
13 **Selfridges Ltd, Orchard Street, W 1.** Lex Garage. Open 24 hrs every day, C 800, 3s 2 hrs, 8s 5 hrs
14 **Denman Street, W 1.** Meyers Bros Garage. Open 24 hrs every day. C 500, 3s 1 hr, 7s 6d 8 hrs
15 **Hilton Hotel, Hertford Street, W 1.** Meyers Bros Garage. Open 24 hrs every day. C 400, 2s 6d 1 hr, 10s 6 hrs
16 **79 Davies Street, W 1.** Moons Motors. Open 24 hrs every day, C 50, min charge 12s 6d 24 hrs
17 **Savoy Place, WC 2.** Savoy Adelphi Garage. Open 24 hrs every day. C 350, 6s 5.30 p m – 11 p m for small cars, 8s for large
18 **Duke Street, St James's, SW 1.** Smith and Co Ltd. Open 24 hrs every day. C 90, 7s 6d 3 hrs, 12s 12 hrs

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RESTAURANTS

Dinner before and after the theatre. Times shown are for taking first and last orders
CS Closed Sunday

1 **A L'Ecu de France,** 111 Jermyn Street, SW 1. WHI 2837. 6.30 p m – 11.45 p m. CS
2 **Allahabad,** 58 Berwick Street, W 1. GER 4009. 6 p m – 11.30 p m
3 **Antoine,** 40 Charlotte Street, W 1. MUS 2817. 6 p m – 10.55 p m. C Sat, 6 p m – 10.25 p m Sun
4 **Antonio,** 3 Long Acre, WC 2. TEM 7911. 6 p m – 2.30 a m. CS
5 **L'Aperitif,** 101 Jermyn Street, SW 1. WHI 5026. 7 p m — 11 p m. CS
6 **Ashoka Indian Restaurant,** 22 Cranbourn Street, WC 2. TEM 5936. 12 noon – 11.30 p m
7 **Au Jardin des Gourmets,** 5 Greek Street W 1. GER 1816. 7 p m – 11.15 p m, 7 p m – 11 p m Sat, CS
8 **Au Savarin,** 8 Charlotte Street, W 1. MUS 7134. 6 p m – 11 p m. CS
9 **La Belle Meuniere,** 5 Charlotte Street, W 1. MUS 1134. 6 – 11 p m. CS
0 **Bentley's,** 15 Swallow Street, W 1. REG 6210. 6 p m – 10.45 p m. CS
1 **Berkeley Hotel Restaurant,** Berkeley Street, W 1. HYD 8282. 7.30 p m – 12 midnight. CS
2 **Biagi's,** 39 Upper Berkeley Street, W 1. PAD 0394. 6 p m – 11.55 p m, 7 p m – 11.25 p m Sun
3 **Bombay,** 6 New Compton Street, WC 2. TEM 9743. 12 noon – 11.15 p m, 12 noon – 11 p m Sun
4 **Braganza,** 56 Frith Street, W 1. GER 5412. 6.15 p m – 11.25 p m. CS
5 **Cafe Royal,** 68 Regent Street, W 1. WHI 2473. 6 p m – 11.45 p m, 7 p m – 9.45 p m Sun
6 **Caprice,** Arlington Street, St James' Street, SW 1. HYD 3183. 6.30 p m – 11.30 p m. CS
7 **Canton Chinese Restaurant,** 11 Newport Place, WC 2. GER 6220. 12 noon – 11 p m, 12 noon – 11.30 p m Fri and Sat
9 **La Capannina,** 24 Romilly Street, W 1. GER 2473. 6 p m – 11.30 p m
0 **Capital,** 16 Old Compton Street, W 1. GER 5319. 6 p m – 11.30 p m
1 **Casa Pepe,** 52 Dean Street. W 1. GER 3916. 6 p m – 11.30 p m. CS
2 **Charge of the Light Brigade,** White Lion Yard, 37 Brook Street, W 1. MAY 4505. 6.30 p m – 11.30 p m. CS
3 **Chez Luigi,** 50 St Martin's Lane, WC 2. TEM 1913. 6 p m – 11.20 p m. CS
4 **Chez Solange,** 35 Cranbourn St, WC 2. TEM 0542. 5.30 p m – 12. CS
5 **Chez Victor,** 45 Wardour Street, W 1. GER 6523. 6 p m – 11.40 p m. CS
6 **Choy's Chinese Restaurant,** 45 Frith Street, W 1. GER 7109. 12 noon – 11.25 p m
27 **Claridge's,** Brook Street, W 1. MAY 8860. 7 p m – 11.30 p m
28 **Connaught Hotel,** Carlos Place, W 1. GRO 7070. 5.30 p m – 11.30 p m, 6.30 p m – 10.30 p m Sat. 6.30 p m – 10 p m Sun
29 **Coq d'Or,** Stratton Street, W 1. MAY 7807. 6.30 p m – 11 p m. CS
30 **Curry Centre,** 8 Gerrard Street, W 1. REG 0078. 12 noon – 11.55 p m
31 **Empress,** 15 Berkeley Street, W 1. MAY 6126. 6.30 p m – 11.30 p m
32 **Estoril,** 3 Denman Street, W 1. GER 8700. 6 p m – 11.40 p m, 6 p m – 11 p m Sun
33 **Ganges Pakistani Restaurant,** 40 Gerrard Street, W 1. GER 0284. 5.30 p m – 12 midnight
34 **Genevieve,** 13 – 14 Thayer Street, W 1. WEL 5023. 6.30 p m – 11.15 p m. CS
35 **Henri's Restaurant,** 41 Maiden Lane, WC 2. TEM 1358. 6 p m – 11.15 p m. CS
36 **Hostaria Romana,** 70 Dean Street, W 1. REG 2869. 6 p m – 11.30 p m, 6 p m – 11 p m Sun
37 **Ho Ho,** 373 Oxford Street, W 1. HYD 2350. 12 noon – 10.15 p m
38 **Hunting Lodge,** 18 Lower Regent Street, SW 1. WHI 4222. 6.30 p m – 11.15 p m. CS
39 **Ici Paris,** 2a Duke Street, W 1. WEL 1864. 6 p m – 11.30 p m, 6 p m – 11.45 p m Sat. CS
40 **Isola Bella,** 15 Frith Street, W 1. GER 3911. 6.15 p m – 11.10 p m. CS
41 **Isow's,** 10 Brewer Street, W 1. GER 7618. 6 p m – 11.30 p m
42 **The Ivy,** 1-5 West Street, WC 2. TEM 4751. 6.15 p m – 11.15 p m. CS
43 **Koh-i-Noor,** 29 Rupert Street, W 1. GER 3379. 12 noon – 11 p m
44 **Manzi's,** 1-2 Leicester Street, WC 2. GER 4864. 12 noon – 11.30 p m, 6 p m – 10.30 p m Sun.
45 **Marquis,** 121a Mount Street, W 1. GRO 1256. 5.30 p m – 10.45 p m. CS
46 **Martinez Spanish Restaurant,** Swallow Street, Piccadilly, W 1. REG 5066. 6 p m – 11.30 p m, 7 p m – 11 p m on Sunday
47 **Mirabelle,** 56 Curzon Street, W 1. GRO 4636. 7.15 p m – 11.15 p m. CS
48 **May Fair Hotel,** Stratton Street, W 1. MAY 7777. 6.30 p m – 11 p m, 7 p m – 10.30 p m Sun
49 **Mokari's,** 61 Jermyn Street, SW 1. HYD 3645. 5 p m – 11 p m, 7 p m – 10.30 p m on Sunday
50 **Murshidabad** Grill. 17 Irving Street, WC 2. WHI 1920. 12 noon – 12 midnight
51 **Old Vienna,** 94 Bond Street, W 1. MAY 8716. 6 p m – 11 p m. CS
52 **Pastoria Hotel Restaurant,** St Martin's Street, WC 2. WHI 8641. 7.30 p m – 11.30 p m. CS
53 **Peter Mario,** 47 Gerrard Street, W 1. GER 4170. 12 noon – 11.50 p m. CS
54 **Prunier's,** 72 St James' Street. SW 1. HYD 1373. 5.45 p m – 11.20 p m. CS
55 **Le P'tit Montmartre,** 15 Marylebone Lane, W 1. WEL 2992. 6.30 p m – 11. 15 p m, 6.30 p m – 10.45 p m on Sunday
56 **Quaglino's,** 16 Bury Street, SW 1. WHI 6767. 7.30 p m – 12.45 a m, 7.30 p m – 10.45 p m Sunday
57 **Quo Vadis,** 26 – 29 Dean Street, W 1. GER 9585. 6.15 p m – 11.10 p m, 6.45 p m – 10 p m Sunday
58 **La Recolte,** 67 Duke Street, Grosvenor Square, W 1. MAY 7988. 7 p m – 11 p m. CS
59 **Rules,** 35 Maiden Lane, WC 2. TEM 5314. 6 p m – 11.15 p m, 6 p m – 10.45 p m on Sat. CS
60 **Savoy Hotel,** Strand, WC 2. TEM 4343. Restaurant, 7 p m – 1 a m. Grill, 6 p m – 12 midnight, 6 p m – 11 p m Sunday
61 **La Scala,** 35 Southampton Street, WC 2. COV 1030. 5.30 p m – 11.15 p m. CS
62 **Scott's,** 18-20 Coventry Street, W 1. GER 7175. 6 p m – 10.45 p m, 7 p m – 9.45 p m on Sunday
63 **Stella Alpina,** 32 North Audley Street, W 1. MAY 5916. 6 p m – 11.30 p m. CS
64 **Stone's Chop House,** Panton Street, SW 1. WHI 0037. 6 p m – 11.15 p m. CS
65 **Taverna Marina,** 9 Dean Street, W 1. GER 6348. 6 p m – 12 midnight. CS
66 **La Terrasse Tio Pepe,** 13 Shepherd's Place, W 1. MAY 7892. 7.15 p m – 11.15 p m. CS
67 **Tiberio,** 22 Queen Street, W 1. MAY 3561. 7 p m – 2 a m. CS
68 **Trattoria dei Pescatori,** 57 Charlotte Street, W 1. LAN 3289. 5.30 p m – 11.30 p m. CS
69 **Trattoria Grotta Azzurra,** 7 Gerrard Street, W 1. GER 8161. 6 p m – 11.45 p m
70 **Trattoria Terrazza,** 19 Romilly Street, W 1. GER 8991. 6.30 p m – 11.30 p m
71 **Trattoria Toscana,** 14 Frith Street, W 1. GER 6869. 6 p m – 11.15 p m
72 **Universal,** 11 Denmark Street, WC 2. TEM 6913. 12 noon – 10.45 p m
73 **Universal,** 51 St Martin's Lane, WC 2. COV 2238. 12 noon – 10.45 p m
74 **Veeraswamy's,** 99-101 Regent Street, W 1. REG 1401. 6 p m – 11.30 p m, 7 p m – 10 p m Sun
75 **Vendome,** 20 Dover Street. W 1. MAY 5417. 6.30 p m – 10.50 p m. C Sat
76 **Verrey's,** 233 Regent Street, W 1. REG 4495. 6 p m – 11.30 p m. CS
77 **Wheeler's,** 12a Duke of York Street, SW 1. WHI 2460. 6 – 11 p m. CS
78 **Wilton's,** 27 Bury Street, SW 1. WHI 8391. 6.30 p m – 10.45 p m. C Sat & Sun
79 **Young's Chinese Restaurant,** 13-15 West Street, WC 2. TEM 2322. 12 noon – 1 a m. 12 noon – 11 p m on Sunday

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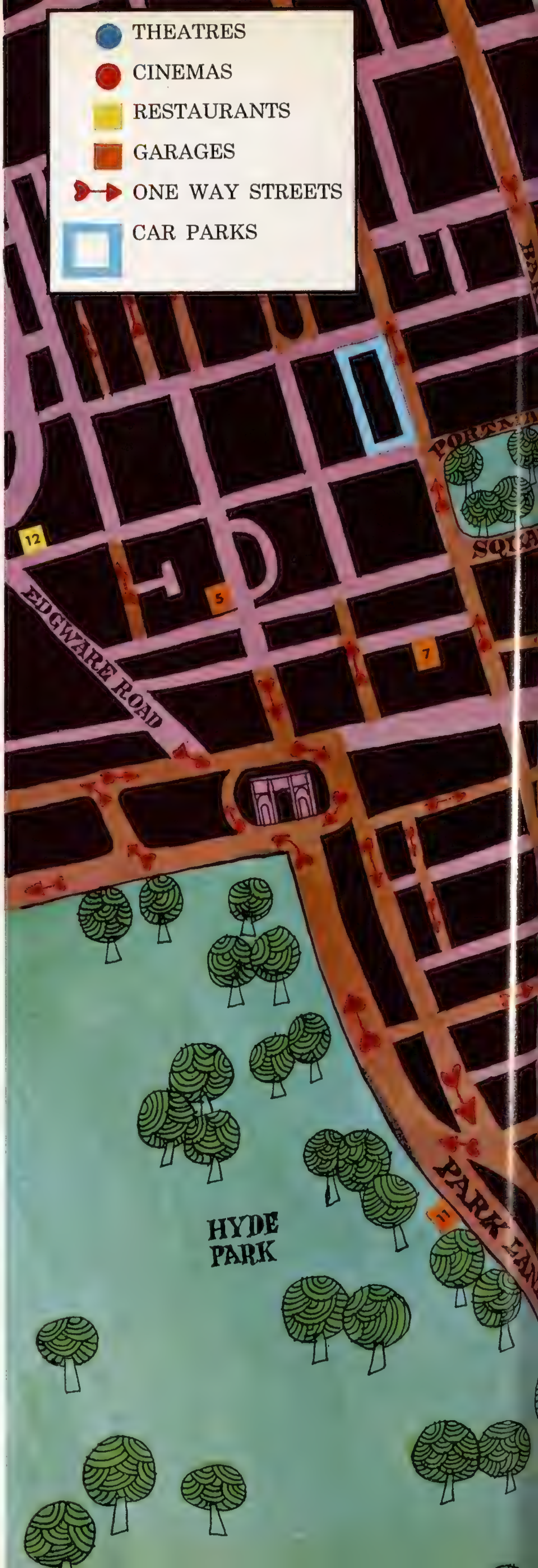
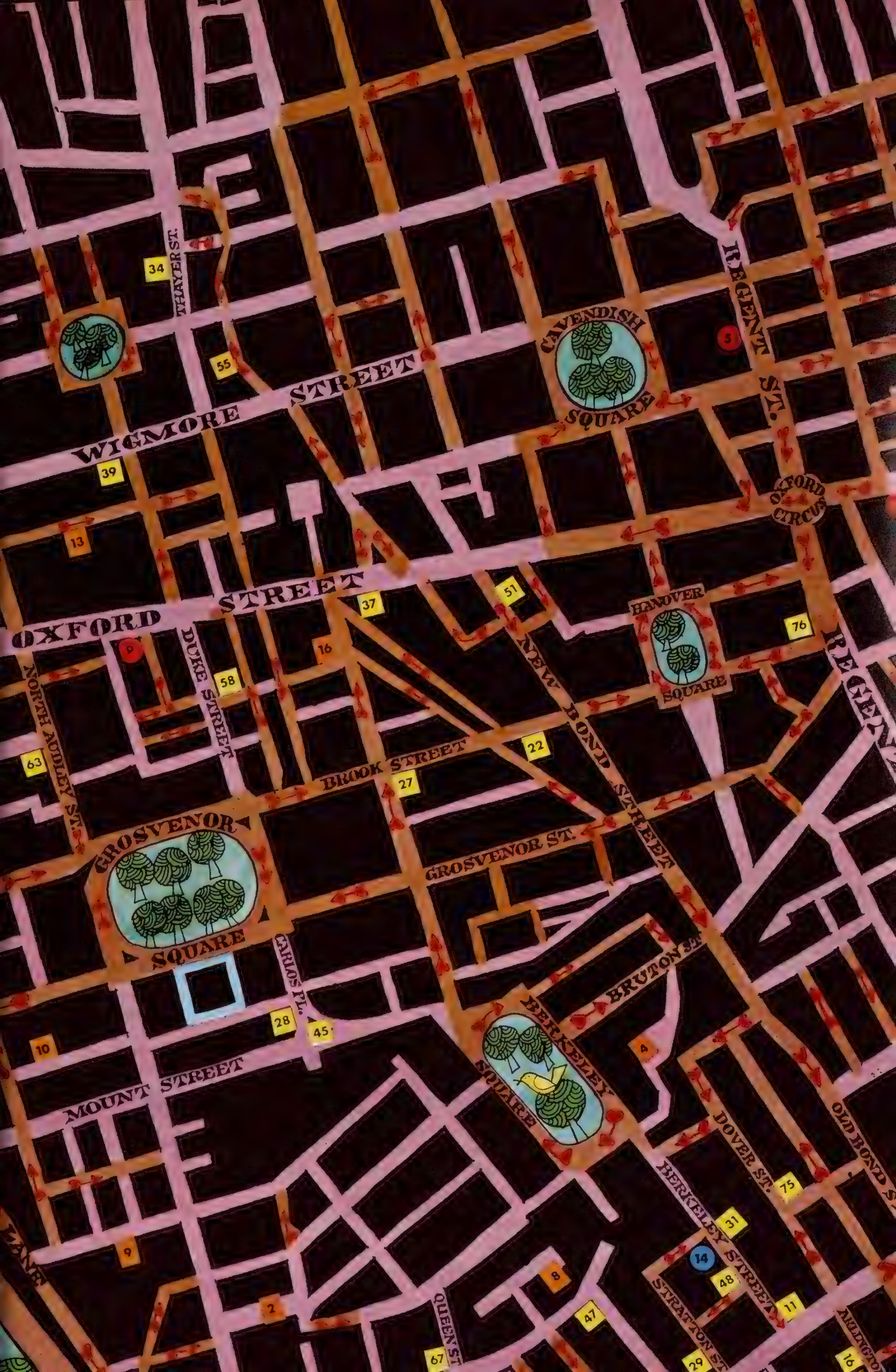
HEATRES

1 Adelphi. TEM 7611
2 Ambassadors. TEM 1171
3 Apollo. GER 2663
4 Cambridge. TEM 6056
5 Comedy. WHI 2578
6 Covent Garden, Royal Opera House. COV 1066
7 Criterion. WHI 3216
8 Duke of York's. TEM 5122
9 Garrick. TEM 4601
10 Globe. GER 1592
11 Haymarket. WHI 9832
12 Her Majesty's. WHI 6606
13 Lyric. GER 3686
14 May Fair. MAY 3036
15 New. TEM 3878
16 Palace. GER 6834
17 Palladium. GER 7373
18 Phoenix. TEM 8611
19 Piccadilly. GER 4506
20 Prince of Wales. WHI 8681
21 Queen's. REG 1166
22 St. Martin's. TEM 1443
23 Saville. TEM 4011
24 Shaftesbury. TEM 6596
25 Vaudeville. TEM 7400
26 Whitehall. WHI 6692
27 Wyndham's. TEM 3028

INEMAS

1 Academy 1 & 2. GER 5129
2 Astoria. GER 5385
3 Berkeley. MUS 8150
4 Cameo-Moulin. GER 1653
5 Cameo-Poly. LAN 1744
6 Cameo-Royal. WHI 6915
7 Carlton. WHI 3711
8 Casino. GER 6877
9 Cinephone. MAY 4721
10 Circlorama. GER 5304
11 Coliseum. TEM 3161
12 Columbia. REG 5414
13 Dominion. MUS 2176
14 Empire. GER 1234
15 Jacey Piccadilly. REG 1449
16 Jacey Strand. TEM 3648
17 Leicester Square Theatre. WHI 5252
18 London Pavilion. GER 2982
19 Odeon Leicester Square. WHI 6111
20 Odeon Haymarket. WHI 2738
21 Plaza. WHI 8944
22 Prince Charles. GER 8181
23 Rialto. GER 3488
24 Ritz. GER 1234
25 Studio 1 & 2. GER 3300
26 Warner. GER 3423
27 Windmill. GER 7413

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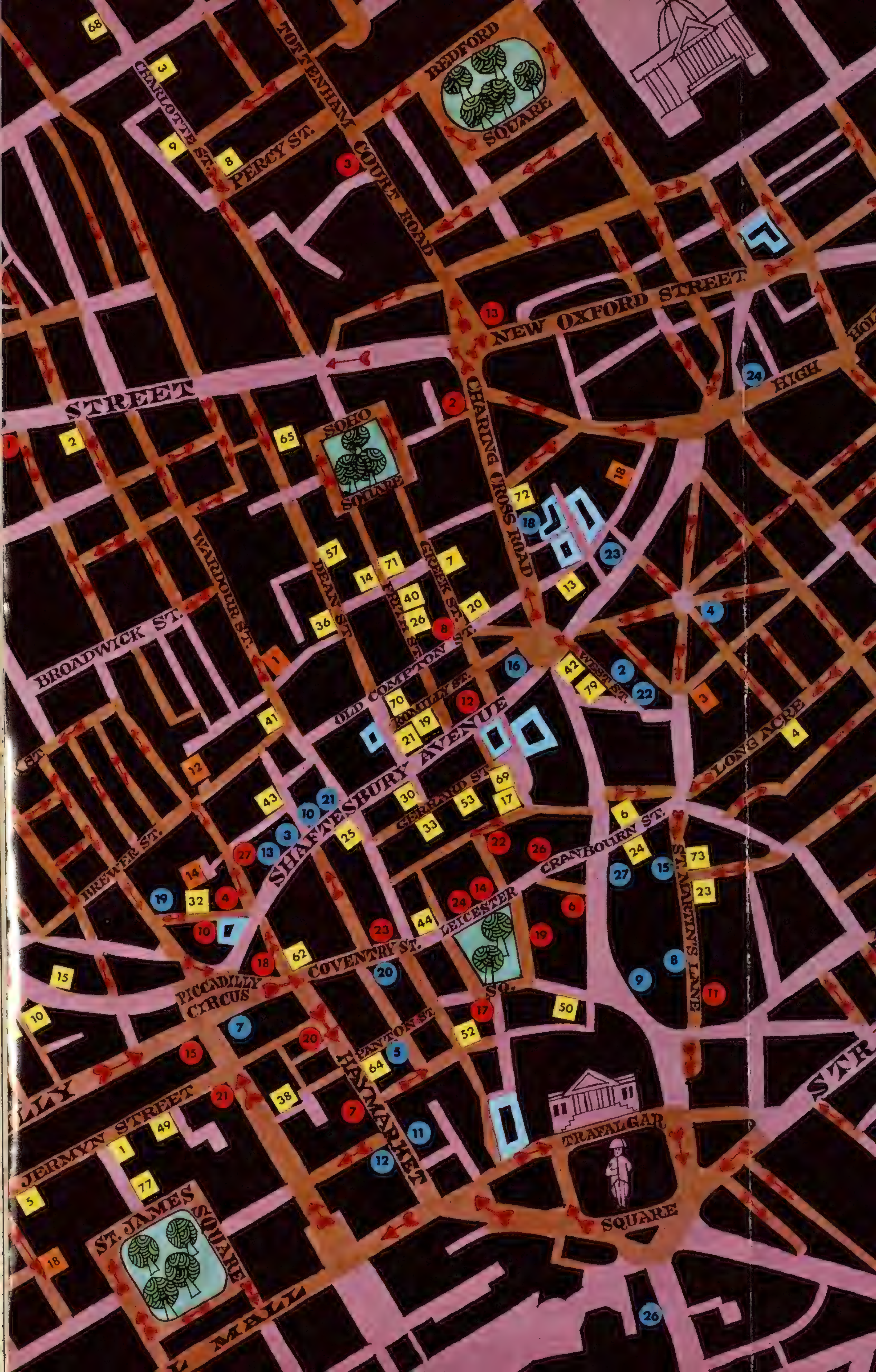
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THE REVENGE SOCIETY

by V. S. Naipaul

THE swinging city. It is to such a proposition, I imagine, that a paper like *London Life* is dedicated. And I at once feel left out. I can see that there are many young singers ut and that their foreign rs have replaced those of alty as a cause for national le. (In the old days cheering eigners used to break off to to the reporter from Lon- : "Why can't we join the nmonwealth and have your een?") I can see that there interesting designers of hes and other things, and tographers and models in- ncing the taste of millions, he television commentator l at a wedding the other day. none of this helps me in my n quest of the city.

he great, swinging city al- 's remains something out re, to which other people e access. On the television in my kitchen I see dancing, ging youth. This is as close get to them. In the morning, television set dead and nk in its corner, I read the -style advertisements in the spaper. Not for me, I know.

man in the railway car- ge, clearly labelled FIRST, aming of a life-long release n endeavour: Littlewoods help him, and nowadays, it ns, without loss of caste. lewoods can't help me. ese young men sipping sky or vodka or smoking arettes and looking extrem- stern and dedicated: unlike they are going ahead, seiz- the day, knowing what they nt. No more in 1965 do be- n wigged judges lift ecstatic brows over a glass of port or passadorial figures ask for a sky in a whisper; and I s them.

y says London has changed t since he came here in 1954. *like a revolution!' Individu- y pays dividends now, as 's taste shows. 'People work d and it pays off' he says. ay, the British will only ept what suits them. The nd-rate is a thing of the past. hows up in everything. In what they read, think, buy. Even drink. They drink vodka now. Cossack Vodka."*

Here a news item, far from squarely presented. *Adoption now easier.* The supply of illegitimate babies riotously catching up with demand. I make no judgment. I simply feel left out. How, where, do I seize the city? In the post, a publisher's catalogue. *A Box of Pin-Ups* by David Bailey.

"Together, these 36 photographs make a statement not only about the man who took them, but also about London life in 1965. Many of the people here have gone all out for the immediate rewards of success: quick fame, quick money, quick sex — a brave thing to do. Glamour dates fast, and it is its ephemeral nature which both attracts Bailey and challenges him. He has tried to capture it on the wing, and his pin-ups have a heroic look: isolated, invulnerable, lost."

So complete statements, finished assessments of our time, are presented to me. 1965 a legend in 1965, nostalgia already setting in. The swinging city is too swift for me, as I suspect it is for many others. Gaiety and success are so excluding.

BUT the word, swinging, does have a meaning. It describes more than the city which produces fashions, plays and songs. It describes a city which has ceased to be the place where I could once work in solitude and peace, processing experience gathered elsewhere. Now the city is more demanding. It requires to be noticed. Peace has to be found elsewhere. Swinging: the word itself, I feel, suggests the nature of the change. It is not a word of the old London, of wigged judges sipping port. Nor is it, strictly, mock-American. It is colonial.

Colonial: the word came to me two years ago in a restaurant in a department store in Guildford. Teatime, in a new building with enormous glass windows, and the embarrassing Guildford models brushing past the tea-tables and displaying, I believe, ski clothes. Not the weary elegance of tea with an author and a mannequin show at Harrod's; not the atmosphere of a restaurant in an Oxford Street or suburban store. Here was a type of self-regarding delight, however suppressed. It was indefinably new. It was familiar to me.

Outside might have been Southern Spain, the West Indies, Africa. But outside was only the old High Street, of Dickensian associations, infernal now with motor vehicles: one disturbance answering another. Colonial, in the sense of people cut off from their roots. It was no doubt part of the excitement of the new Britain, part of what writers had been celebrating for some time. I had accepted what they had said; but had not, until now, felt exposed to it.

Coming back that evening to London by train, seeing only lights and buildings, no long stretches of darkness, I felt I had never really been out of London, that the city had spread all the way to Guildford. No cause for surprise here: I had taken journeys out of London before. I had seen skyscrapers going up here and there, seen road-widenings, the destruction of Marble Arch and Hyde Park Corner. But, secure in Streatham Hill, I had taken the city for granted. Now I was adrift in the city. And, becoming aware of the city as changed and colonial, I began to feel it also as physically oppressive.

London is the district in which we live and the centre we all know. Every unfamiliar district is squalid, a little frightening, and unconvincingly linked to the city we move in. It has to be tamed and charted. I had lived for some years in North London before moving to Streatham Hill. I had overcome its terrors. I had worked well, finding in Streatham Hill the privacy and repose and nearness to the centre that I liked. Then I began to travel. I gave up Streatham Hill and went abroad for 14 months. I came back and found myself adrift in unfamiliar districts. I had broken the pattern of my life in London and it was hard to settle down again. It was like being in the city for the first time.

From N.1. to S.E.23 and S.E.26 the mood persisted. Was it ageing, isolation, the strains of my profession? Possibly; but the external could not be denied. And now at last my unease defined itself. Everything I have read about London since in magazine supplements, or seen on television, every return at night through lighted areas, has strengthened this sense of London as the monster colonial city.

Having discovered the physical oppressiveness of the city, I was surprised to what an extent it had been destroyed. Islington of the pretty conversions, but set in dust and grime, thundering with factories and traffic. Putney, Fulham, Hammersmith and even Chelsea sterilized—to use the sinister technical word—by traffic and by aeroplanes flying in from Camberwell and Kennington, Wandsworth and Clapham. In the south, away from the air lanes, nearly every road between Forest Hill and Crystal Palace a main road. The aim is always to spread disturbance rather than limit it. A map ought to be made showing the sterilized areas of London: it will be very frightening.

In a few years it will seem strange that this avoidable destruction was encouraged, that no new municipal code had been worked out to meet the new circumstances. There is no satisfying definition of a residential area. The public highway has not been redefined. Lorries can go everywhere. Motorcars can be tested in any residential street at any time of day or night. A backyard workshop can hum like a factory, with its electrical saws and drills. Church halls, with God as Pop figure, are places of singular threat. Radio and television sets appear to have no prescribed limit to their

ffolkes
GOD

volume. It will seem inconceivable, above all, that barbarities like motorbikes and sports-cars were permitted, and that while the BMA was saying that the level of noise in some parts of London had already gone beyond the safe, London Airport was being enlarged, to accommodate the traffic that was expected to double in five years.

I think it will be seen that no new municipal code was devised because in the emancipated swinging society of the 60's, which was also the revenge society, there was a genuine urge to destroy and that noise, the possession of powerful instruments, musical or otherwise, was the most satisfying expression of that urge. Study the face of the man on an unsilenced motorbike or behind the wheel of a souped-up Mini; study the face of the man in a second-hand two-toned car. They are not the faces of men who wish to hear only the ticking of the clock at 90 miles an hour. Noise is emancipation of this sort, this wiping out of a past of class deprivations. Noise is gadgets, no longer purely of America. Noise is the measure of the booming city: dig we must, for a greater London. Noise is change. Noise is, above all, the motorcar. To accommodate it the city must be destroyed.

THE private motorcar. The mystifying assumption has been made that, in the hands of the masses, the motorcar is a means of transport. The motorcar has wheels, it is true, and can be guided even by the very simple, alas, from point to point. But no one believes that the motorbike, which also moves, is a means of transport. Why the motorcar? This ingenuousness will puzzle future generations. The age is literal, but perhaps not literal enough. The traffic survey shows that at a certain time motorcars are going from one point to another. The survey will not show that the people inside these cars are not going anywhere, that they are simply being in their cars. It will not show that the traffic jam is an end in itself, the last communal activity of people isolated in the super-community of the city, an activity celebrated every weekend on radio and television and in the newspapers; and that the unblocking of these jams holds deep social dangers. Widen the roads, destroy the towns and the countryside. What then? The motorcars will have to prove that they have a purpose. The resulting communal nervous breakdown in the lower reaches of society is too terrible to think about.

The motorcar is no more a means of transport than the motorbike. It is something to be parked outside the house; it is something to be decorated in the American Negro way for the American Negro's reasons; it is something to be taken out at the end of every untaxing day. It gives a false sense of purpose. In the emancipated state it induces a sweet and necessary sense of persecution. It makes discontent external and confines it. Those happy people on television are always saying they pay so much and get so little in return. So it is: the wreckers are always victims. So much! So little, rather, for the therapy of a massive, continuing destruction.

Therapy: as a political issue, the motorcar is as important as the Health Service. Is it true, the Minister of Transport was asked some time ago on television, that the Labour Government was against motorists, as some motorists had been saying? This was hardly possible, the Minister replied; many of the new motorists were Labour supporters. I didn't feel they were talking about the motorcar as a means of transport.

A mob does not need to burn a city down to be a mob, to demonstrate that it exercises some sort of physical control over its environment. London is effectively possessed by its mob. The motorcar is its weapon of offence. To me it is, as much as anything else, the symbol of the swinging city. It stands for emancipation from the past, for self-assertion, for a zestful, blind iconoclasm. It is part of a larger irresponsibility. These are attitudes which anyone who has been in a colony immediately after independence will recognise.

SO this London, to me so changed, had become in some ways familiar. Pop songs, pop art, pop politics. Even racial politics, with which I had grown up: they brought their familiar squalor, they gave that feeling of weariness. And again and again I came back to the physical oppressiveness of the city. It was hard not to react to that, not to be subject to the hundred minute, consuming irritations of the swinging, dinning, poisoned city. The exposed towers of Loughborough Junction and Pimlico: once, seen from Southern Region trains, they had been studied only for their size. Now, how they oppressed the spirit!

In this city I required dark, thick-walled, protecting rooms. It seemed I could only find glass, the flimsiness of a new domestic architecture which thought of itself as modern and clean and go-ahead but was in reality fussy and gaudy, and unsuitable. But of its time. I looked back to Streatham Hill as to a golden period. An ordinary suburban Edwardian street of semi-detached houses; but work had been possible there. Now Streatham Hill itself had altered. Aeroplanes made circles in the sky, waiting their turn to land at London Airport; the quiet street had become a feeder for the main road, now impossible, where the theatre had been replaced by a bowling alley or bingo hall.

I came to rest in Stockwell, S.W.9, central, green and in parts still fairly quiet. I thought I had discovered the area; I find myself in a little community. To avert the evil eye, we prophesy disaster. I have a neighbour who says that every building of merit in London ought to be pulled down, that the roads ought to be clogged with motorcars until they can take no more. This, he says, will more accurately represent the times than any attempt at preservation. He overstates. He has nothing against the times. He is only expressing the insecurity of the city-dweller whose environment might at any time be destroyed. The "council", all over London, object of terror: tribunes of the people, the dumb millions in their little cars, tribunes working from facts and figures, building flats on private gardens, widening roads, diverting traffic, decreeing a car-park here, sending in the pneumatic drills there. And when the pneumatic drills move in, they never leave. If you live in the city you cannot escape the city. You may not go to Loughborough Junction. But in time it will come to you. There is something a little wistful about those who, ignoring the destruction outside, the Minis and the lorries and the bikes and the second-hand two-toned cars, seek solace in Georgian interiors.

EARLIER this year I went away again for a little. In a colonial town I met a writer whose movements about the world had some resemblance to mine. We talked about London. He returned before me, and from London wrote a letter. "I think it's London for you, boy: the most synthetic, the most New World of the societies which still have an idea what they care about when they care about excellence." He was a colonial like myself. He was reacting to what was colonial in the new, "synthetic" society. It was the excitement of instability, the rejection of something fixed, the attempt to replace it by something else not yet formulated. It was precisely this instability, though, which I had tried to get away from.

But London was also more than colonial. It was big, it was generous, it cared about excellence and, caring, it extended you. These were the qualities of a stable, metropolitan culture which had drawn colonial artists to it throughout the century. Does one London cancel out the other? I cannot say. I know only that I wish I could walk through other streets. I wish I could keep London and walk through streets unpossessed by the mob. I feel that the London I remain loyal to becomes more and more an idea. This city will not swing for me.

The night to stay in, Wednesday, 13 Oct

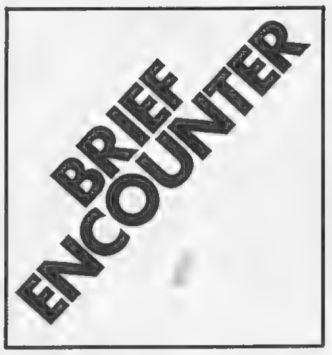
BBC-1 7 30

THE BEST OF HANCOCK Repeat of the finest of the Hancock's Half-Hour series. Tonight, back at 23 Railway Cuttings, East Cheam, with Sid James in 'The Cold '

BBC-2 8 50

NEW RELEASE First of a new fortnightly series on the arts. Julian Jebb, a journalist new to television, will introduce the items. This week: the Corot Exhibition, Alvarez on British novelists, excerpts from **The Collector,** and films on Dr. Melina, rocket scientist and founder of the Kinetic Art Movement, and Ionesco

BBC-2 9.30



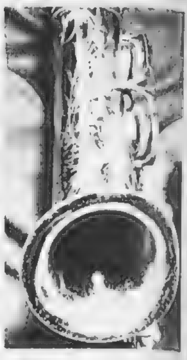
BRIEF ENCOUNTER David Lean's classic. The brink of adultery for Trevor Howard and Celia Johnson in the station buffet. L.M.S. not B.R.

ITV 9.45

synanonhouse

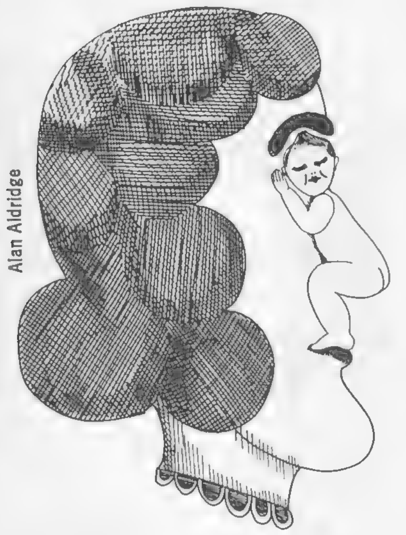
THE HOUSE ON THE BEACH Drug addicts anonymous live in a self-help community called SYNANON on the Californian seaboard. An Intertel production for Rediffusion by Denis Mitchell

BBC-2 11-15



JAZZ 625. Clark Terry and Bob Brookmeyer

BABYSITTING



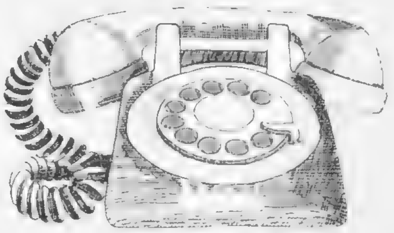
UNIVERSAL AUNTS. 36 Walpole Street, SW3, SLO 9834. (Babysitting department: Mrs. Billiter.)

Babysitters: about 100 covering mainly central London, including Richmond, Putney, Twickenham, Harrow, Wembley, but not many in South-East. *Type of person:* emphasis on experience with children, must have had them or looked after them. Two references taken up. Specially experienced nannies and nurses *always* sent to baby under 12 months old. Universal Aunts guarantee babysitters; all given personal interviews. *Bookings:* Will take bookings up to two months ahead. Can usually cope with a booking made up till 5 pm, but longer preferred. *Confirmation:* immediate. Name of babysitter given to mother on 'phone. *Conditions:* Cannot go where there is infection. A babysitter will do what the mother normally does for her children, but not family washing and ironing. Food is a matter of being reasonable. A taxi or transport to be provided for the babysitter if too late for public transport. *Fees:* Booking fee of 3s 6d each time; then 4s an hour for one to three children, 5s an hour for four, 5s an hour after midnight. *Other services:* Extensive. Will supply a nanny for the day, cost 2 gns. Have "proxy parents" who will go to a home only when a mother is not there, and who take charge completely for 24 hours. Cost, between 10 and 12 gns a week, plus 2 gns booking fee for first week, 1 gn for each week after that up to four weeks. Best to book ahead, proxy parents are often booked up a month in advance. Two months notice is safest. 2 gns for 24 hour day plus 1 gn booking fee. 4 gns for 2 day weekend. Also have an "escort service" for children or foreign students whose parents are abroad or unable to meet them. Children met off plane or train, entertained, put up for night by "aunts". About 50 aunts look after the school rush six times a year; adequate notice—four weeks if possible—requested. Overnight care of children costs 35s. For meeting, an aunt gets a minimum fee of £2 for 1-3 hours, 12s an hour after that plus expenses. Extra on Sundays and Bank Holidays, and time-and-a-half if more than 2 children. A service is available in Paris, too, the rates a little higher. Dog sitters and even parrot sitters provided. *Summary:* The most versatile. Universal Aunts are used to coping with all sorts of emergencies, in a really "auntlike" way. A profit-making organisation, but with pictures of 1920's and 1930's aunts all round its walls, and an emphasis on personal service. Take great trouble, and would not want to see their quality lose out to quantity; do not want to expand indefinitely. Inspire great confidence. Cheapest, per hour, for bookings of four hours and more (but not for all night), and for three children.

BABYMINDERS. 126 Wigmore Street, W1, WEL 3515. (Run by Mr. C. Rowe. Licensed by City of Westminster.)

Babysitters: About 200 babysitters cover London; boundaries are the North Circular Rd., Ealing and Acton in West, Wimbledon in South, and the City for East. Babysitters are coded under trained, nannies, student doctors and nurses, and others. None is under 21 unless a student doctor or nurse. A trained person sent to babies under 6 months. It has been found impractical to charge more for someone trained, because a client will then ask for "someone specially good who is not trained". The first prejudice in favour of an older woman is often changed once they know a younger woman. Sitters are asked for two references, which are available for inspection, and an interview. *Bookings:* Notice of between two weeks and two days preferred, but will try to cope at 15 minutes' notice. Open until 7 pm weekdays, 5.30 pm on Saturdays. They have fewer daytime sitters, and need more notice for daytime bookings. *Confirmation:* By telephone from agency, the sitter brings a personal card with her. *Conditions:* Cannot go where illness or infection. Minimum booking is three hours. A "light meal" appreciated if bookings more than five hours, or before 7 pm. Parents to pay babysitters' fares, and to supply transport or a taxi when public transport finishes. *Fees:* Initial fee on first booking only 5s. Then 5s an hour for evening, 5s 6d an hour for day, for two children, then add 6d for each extra child. No extra charge after midnight. Gift vouchers available. *Other services:* Overnight babysitter, to sleep in, 7 pm-9 am, 35s. Also supply a weekend booking, Friday-Sunday, or Saturday-Sunday. *Summary:* The only agency devoted exclusively to babysitting, though they plan another branch. Specially well-prepared for an emergency: babysitters instructed to take down parents phone number, if one is available, and that of the family doctor. They have access to a night emergency medical relief service, if all else fails. Mr. Rowe realises his costs may seem high, but his rates have only increased by 1s in six years. "See if you can do it for less". His babysitters go to all types of homes, "from a floating yacht to a Dormobile in Piccadilly Circus". His regular clients tend to be in the upper-income brackets. He emphasises that he is dealing with people, and says that parents who find 5s too expensive, are quite as likely to find 3s 6d too expensive. The best for last-minute bookings, switchboard seldom jammed, best for overnight bookings, best-equipped for an emergency. Best value for bookings under four hours and over three.

Some useful telephone numbers



BBC LAN 4468
British Travel Association MAY 9191
Brackenbury Catering, for all types of party REN 2667
Clean Homes Services, for cleaning and decorating KEN 5408
Daily Telegraph Information Bureau, general information for the public FLE 4242
Doorsteps, cleaners SLO 9244
Family Planning Advice MAY 2750
Food Information Centre, for recipes, cookery advice HYD 1141
Good Samaritans, for people contemplating suicide MAN 9000
Home Decorating Hire Shop, tools and materials KNI 4833
Home Meal Delivery Service, one hour's notice 4-mile radius of Piccadilly WES 3286
Hotel Booking Service, all kinds of hotel GER 5052
Hotel Information Service, especially for overseas visitors MAY 5414
Information Centre for everything to do with the City MON 3030
London Electricity Board Night Services KEN 7041, HAM 8211, PAR 6691, SLO 8282 (Other numbers are in the directory for other districts.)
London Transport inquiries ABB 1234
Post Office express parcel messengers: from SW1, VIC 9100, from WC2, WHI 1177, from WC1, HOL 0440, from W1, LAN 4056, from EC4, TLD 4168, from SW7, KEN 2708
Weather WEA 2211

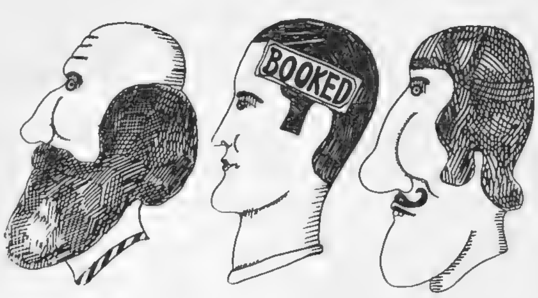
THE GREAT RACE. Coliseum Theatre, St. Martin's Lane. (TEM 3161). European Gala Première 8 pm, 14 Oct, in aid of the Society for Mentally Handicapped Children. Bookings: 5 Bulstrode St., W1. (WEL 2513). Seats from 1 to 3 gns.

TWANG!! Shaftesbury Theatre, Shaftesbury Avenue, WC1. (TEM 6596). Charity performance of Lionel Bart's new musical, 6 Dec, to be attended by Princess Margaret and Lord Snowdon, in aid of the Invalid Children's Aid Association; charity performance in aid of the Jubilee Extension Fund for St. Andrew's Hospital, 7 Dec; public opening, 8 Dec.

SHELLEY, by Ann Jellicoe English Stage Company. Royal Court Theatre, Sloane Sq., SW1. (SLO 1745). Opens 18 Oct. Seats at 21s, 16s, 12s 6d. 8s 6d, 5s. Under William Gaskill, now Artistic Director, the English Stage Company will play in repertory and build up a permanent company.

COVENT GARDEN OPERA. Royal Opera House, Covent Garden, WC2. (COV 1066). 12 prices from 7s 6d to £7, matinees 5s to £6 5s. But Le Nozze di Figaro, 14 prices from 10s to £11; Il Trovatore and Simon Boccanegra, 14 prices from 10s to £14; Wagner performances, 14 prices from 10s to £14.

Book ahead



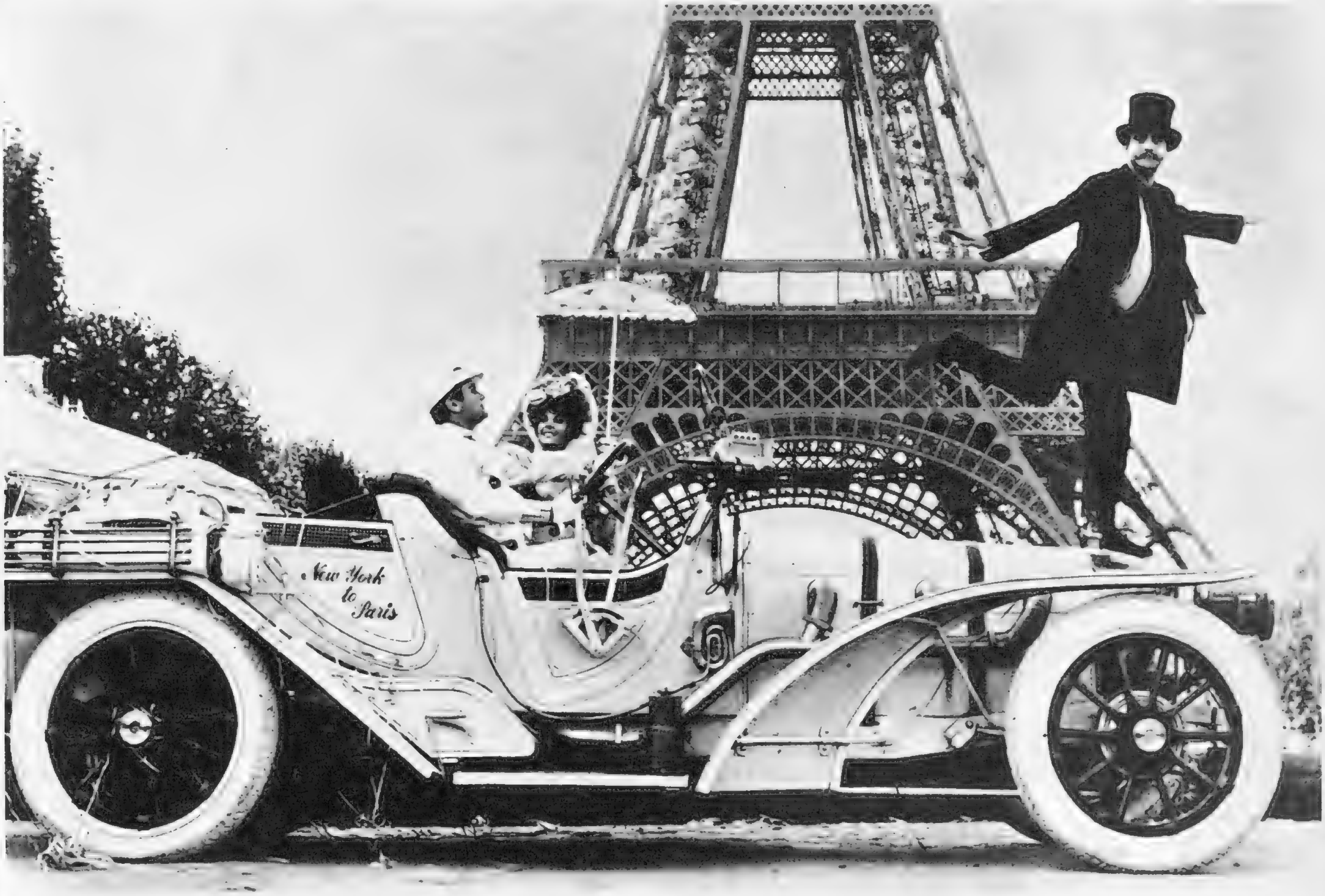
RAYMONDA, gala première, New Victoria Theatre, 17 Wilton St., SW1. (VIC 5732). Gala première of *Raymonda*, 14 Dec, 8.15 pm. Australian Ballet with Dame Margot Fonteyn and Rudolf Nureyev, in the presence of the Queen Mother, Princess Margaret and Lord Snowdon. In aid of the Royal Academy of Dancing Building Fund. Bookings: Ballet Box Office, New Victoria Theatre, or Première Office, The Rank Organisation, 33 Orange St., WC2. (WHI 6111). Seats from 1 to 15 guineas. (Note: Further, public, performances of *Raymonda* will be given by the Australian Ballet during their season at the New Victoria Theatre).

HELLO DOLLY. Theatre Royal, Drury Lane, Covent Garden, WC2. (TEM 8108). Opens 2 Dec with Mary Martin as Dolly. Stalls: £2, 30s, £1. Grand Circle: £2, 30s. Upper Circle: £1, 15s, 10s 6d. Balcony: 7s 6d.

THE AGONY AND THE ECSTASY. Astoria, Charing X Road. (GER 5385). Royal European Charity Première, 27 Oct, in the presence of H.R.H. The Duke of Edinburgh, sponsored by the Variety Club of Great Britain, in aid of the International Playing Fields Association and the Jewish National Fund. Bookings: 113 Wardour St., W1. (GER 9787). Seats from 5 to 25 gns.

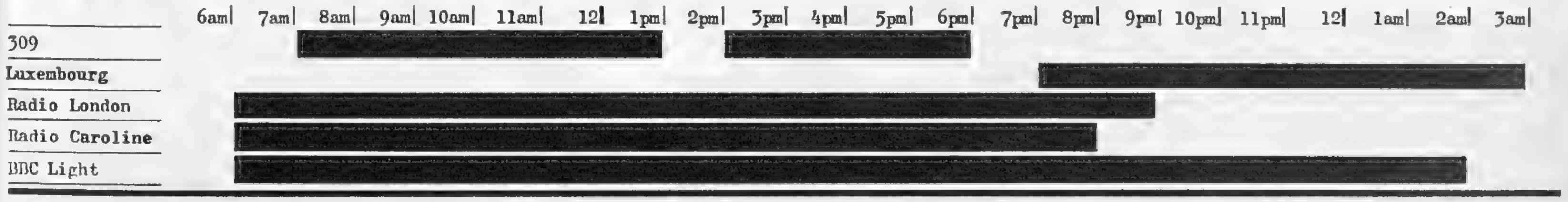
BABES IN THE WOOD. Palladium, Argyll St., W1. (GER 7373). Opens 21 Dec with Frank Ifield, Arthur Askey, Sid James, Roy Kinnear, Kenneth Connor. Seats: 25s, £1, 15s, 12s 6d, 10s, 7s 6d. Booking open now but already no seats available Friday evenings and all Saturday performances.

LITTLE RED RIDING HOOD. Wimbledon Theatre, Wimbledon, SW19. (WIM 5211). Opens 27 Dec with Cilla Black and Jon Pertwee. Seats at 12s 6d, 15s, 10s 6d, 8s 6d, 5s 6d.



"The Great Race" with Tony Curtis, Natalie Wood and Jack Lemmon

NON-STOP MUSIC

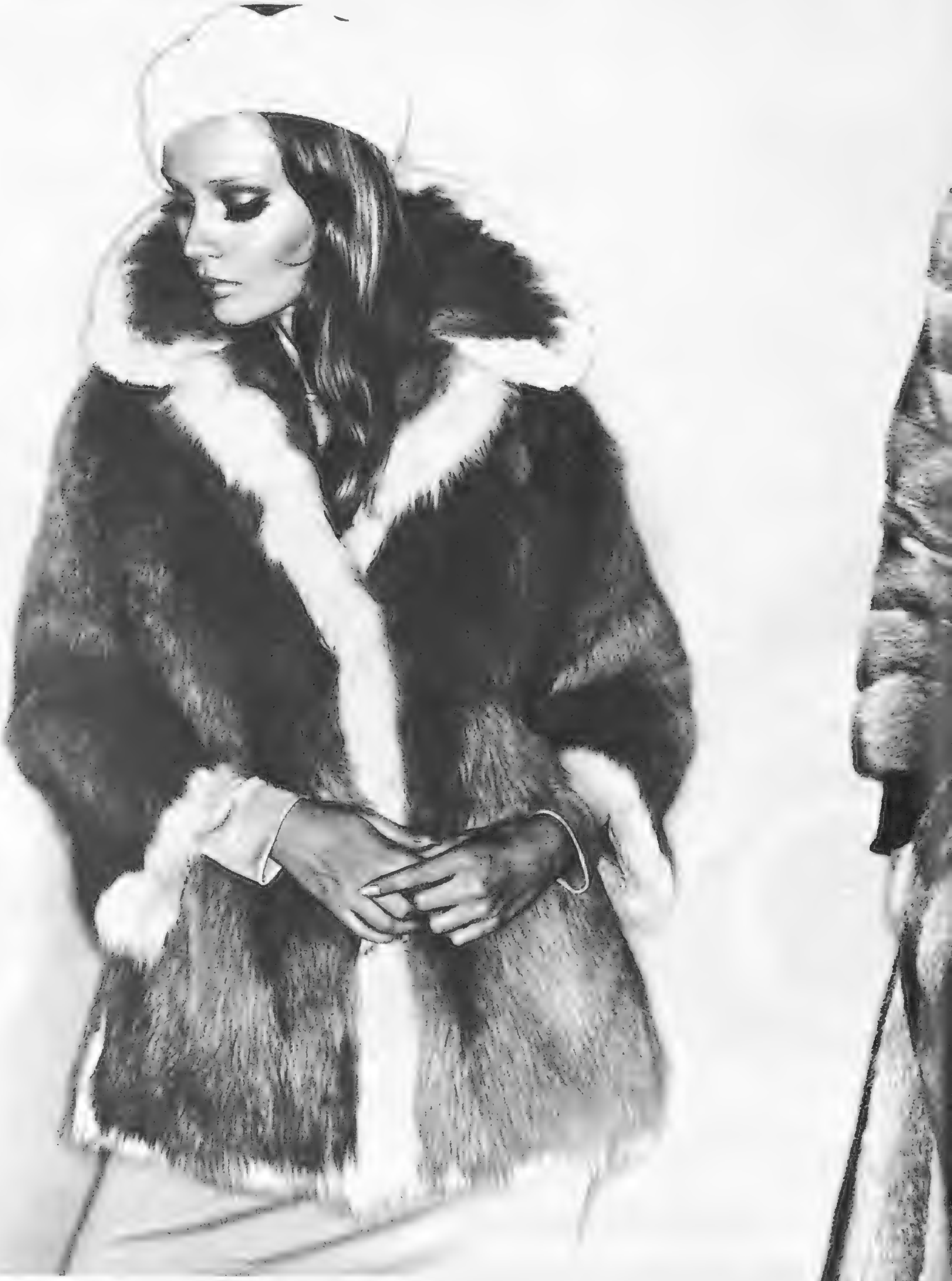


Fashion by Peggy Roche

1/2 Short, honey-coloured guanaco jacket, edged in white, with side slits, ideal for driving and travelling, £270 from Simpson's Corner Boutique. White Kangol beret from D. H. Evans

1 Full-length toffee-coloured weasel coat from France, has wide revers dyed black, but the rest of the coat is natural weasel. Details: the belt, six wooden buttons and huge, hidden pockets. 120 guineas from the Maxine Leighton Boutique

3/4 Thigh-length coat in white pretend broadtail from France, has round collar, large front buttons, two slanting pockets, double back vents and a separate hood. 33 guineas also from Maxine Leighton



photographs by Terence Donovan

The short coat is from Simpson's Corner Boutique, 203 Piccadilly, W1; for further information ring REG 2002. The beret costs 8s 11d at D. H. Evans, 318 Oxford Street W1; for further information ring MAY 8800. The other two coats are both from the Maxine Leighton Boutique, 28a High Street Hampstead NW 3; SWI 5214. The black and white kid gloves cost £2 9s 6d at Bourne & Hollingsworth, 116 Oxford Street W1; MUS 1515, and the black and white striped stockings by Martha Hill cost £1 19s 6d at Fenwick, 63 New Bond Street W1; MAY 9161 extension 297. Also: Fifth Avenue, 256-258, Regent Street W1; REG 3766, and Susan Locke Ltd, 414 King's Road SW10; FLA 1998

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hotographs by Terence Donovan

When Lady Cynthia Asquith died in 1960, a remarkable document was found among her papers: her diary, begun in 1915 and maintained, day by day, until her death. Longer than the Bible, the manuscript runs to more than a million words. The later entries are comparatively terse and unrevealing, but in the early years she wrote as fully and frankly as Boswell or Pepys. In particular, the period of the first World War is covered in fascinating detail.

Born Lady Cynthia Charteris, daughter of the 11th Earl of Wemyss, the diarist belonged to that legendary generation of privileged and talented people who came of age in the pre-war years. Two of her brothers and many of her friends were killed during that war. The diary provides a poignant (because immediate and spontaneous) record of this devastating experience. But it also gives a richly comic illustration of another aspect of the home front: spy scares and elaborate practical jokes, scandalous rumours and social life carrying on its "business as usual" with a forced and hysterical gaiety. This extract is an example of the latter.

In 1917, Cynthia Asquith was a beautiful and intelligent woman of 30, with two young sons and a husband at the front. She had been married for seven years to "Beb", the second son of Herbert Henry Asquith (who had been Prime Minister from April 1908 to December 1916). She was therefore at the centre of political and social life. But her main interests were literary—writers and writing always had a glamour for Cynthia Asquith.

Her two most spectacular literary relationships illustrate the versatility of her sympathies and taste, for they could hardly be more different: D. H. Lawrence and Sir James Barrie. She was an early friend and supporter of Lawrence, and some of his most interesting letters are addressed to her. Later she became private secretary to Barrie, who valued her friendship so greatly that he made her his principal heir. Her own literary activities were varied: she did a lot of journalistic work, edited a famous series of children's stories and ghost stories, wrote two indifferent novels and three entertaining volumes of reminiscence. Her most distinguished book was her last—an excellent biography of Countess Tolstoi. Shortly before her death she made a sensational appearance on television, when she twice survived the ordeal of a searching quiz on the novels of Jane Austen.

But nothing that she published during her lifetime can compare in interest and quality to the monumental achievement of the diary, which is both an honest self-portrait and a witty account of her time. Much of it is too private for publication even now. As with all diaries, its effect is accumulative, and no short sample can adequately represent it. This one has been chosen for its comedy and for the startling picture that it provides of wartime party-giving.

Francis Wyndham

LADY CYNTHIA'S DIARY

Cast of Characters

MARGOT	Lady Howard de Walden, hostess of the houseparty at Chirk Castle, Denbighshire
DIANA	Lady Diana Manners (later Cooper)
OGGIE	Olga Lynn, singer, and protegée of Lady Howard de Walden
MARY	The Hon Mrs Aubrey Herbert
VIOLA TREE	Actress
ALAN PARSONS	Husband of Viola Tree
PHILIP WILSON STEER, RA	Painter
CYRIL SCOTT	Composer
HUGO RUMBOLD	Guest
WILLIE DE GRUNNE	Guest
MICHAEL	Three-year-old son of Lady Cynthia Asquith
CAPTAIN FESTIN	Officers stationed in the neighbourhood of Chirk
CAPTAIN DAVIES	
MARGOT'S RECTOR UNCLE	

Friday, September 21st, 1917

A lovely day. Oggie and Diana joined us at breakfast in amazing dressing gowns. We sat out on the lawn—read a little *South Wind* aloud and each tried to paint a landscape under Steer's patronage. Captains Festin and Davies came to luncheon and Mary and I played four very amusing games of tennis with them. I gambled and won 11s. It was disgraceful how much my play improved when we had money on. Margot is very ill and, in fairly acute irritation against Diana. A quartette arrived for the weekend. I suppose it's a questionable point in wartime whether it isn't too much of a *luxe* to pay them a hundred pounds to come down here and play to a handful of people who could all hear them in London. I sat between/*continued on page* 62

Cynthia Asquith

"Oggie was on the verge of hysterics": Olga Lynn

two of them. They were very shy and common. It was a great luxury taking one's music lying down on sofas—a real Roman Empire touch. Margot, Oggie, Mary and I had arranged to sleep out and Hugo Rumbold joined the party. Diana and Alan came and tucked us up. Hugo Rumbold was incredibly funny doing a ward "sister"—he was very vulgar, talking of bowels, obstetrics and the "bottle" for Captain Belcher—but irresistibly funny. At about one o'clock we were still very wide awake when I suddenly saw a flare of light and then to my amazement and delight rocket after rocket went up into the air just in front of us. Oggie (who was in a crib) wailed "I can't get out—I can't get out"—and Diana immediately popped her head out of the window. Whose joke was it? danced through one's brain at once. First I suspected Diana and Alan—then Hugo—then I remembered that Captain Festin, etc., had said they were expecting a Zeppelin raid. But the fireworks were obviously ascending, not descending. Hugo began talking very melodramatically about for God's sake keep the women quiet!—and murmuring about an escaped German prisoner. Steer came looming out and between them they drove us in. Oggie was on the verge of hysterics—Margot apparently petrified—and Mary talking rather big in a quavering voice about going to the stables to call the men up. We had a wonderful "meet" in Diana's bedroom—she in glittering demi-toilette—rouged and powdered—Alan dressed all but his tie—Steer a study in Jaeger—Hugo in a "fancy" dressing gown—I in a ragged pigtail and all of us in various degrees of nakedness and disorder. Scott—a wonderful mauve apparition—was found in the passage. Every conjecture was bandied about. Zeppelin? We must have heard it? Escaped prisoner?—wouldn't the searchers come and warn us before fireworking on our tennis court? Practical joke—whose? The officers? Alan was *positive* it could not be a practical joke as it would be a serious offence under the Defence of the Realm Act. Each in turn was accused of being *au fait* either because they did or did *not* exhibit fear. My imagination failed me—and I was as cool as a cucumber and happily amused—only I was very puzzled. All was quiet and we went out again. We saw lights unnoticed before. (We afterwards learned they were quite normal.) I saw a light moving in the garden—but it disappeared. It was huge fun—Margot was in a hysterical condition. Finally we left Oggie and Alan in Diana's room and the rest of us congregated in Margot's bedroom—she getting between the sheets. I fetched brandy—and Scrubb's ammonia as refreshments. Steer had delicious giggles. Altogether it was a perfect sight and farce. It was then that they confessed to me that it *was* a joke and that I was the only person in the room who didn't know—but that Diana, Oggie and Alan were in the dark and—what is more—were never to know as Margot said Oggie would never forgive her for having allowed her to be frightened. It was the rector uncle and Captain Festin, etc., and had been planned for weeks. I must say a most successful and excellent joke. Margot and Mary acted wonderfully—I thought them terrified. They perjured themselves, etc. Margot confessed to me by saying: "We arranged it with them and they want to come in and have a drink." The climax of comedy was reached when Captain Festin was brought in covered with mud from crawling in the garden and bringing with him another officer, a complete stranger, who was introduced to Margot in bed. Oggie was then heard coming along and we had to conceal Festin in Mary's bathroom. I stayed and slept with Mary for what remained of the night.

Saturday, September 22nd, 1917

Diana announced herself bilious and stayed in bed till after luncheon. She was in a wonderful green chiffon confection and held a levée. Even Cyril Scott was at her bedside—why admit a *disliked* stranger? I deprecate the bedroom habit. She was in great difficulty as to the composition of a telegram to her bereaved aunt, Lady Robert Manners.

Mary and I went for a ride together. We discussed the ethics of wartime entertaining in relation to Margot. I think the role of the notoriously rich is a very difficult one in wartime. People are quick to say private stinginess is cloaking itself under the pretence of patriotism. Viola arrived in the afternoon—looking wonderfully large—loose—surprised—and disordered. She fluctuates between Botticelli and German looks. She sang in the chapel to the organ. Diana stitches away busily at a glorification of a blanket she has invented for herself. I don't believe she leaves a moment of her life unused. Dear little Willie de Grunne arrived before dinner. Hugo Rumbold appeared, brilliantly, horribly, subtly disguised as a Russian—an opaque grey with a built-on-to nose. He had that awful pâté de foie gras look of a depraved foreigner. I sat beside him and he did the most brilliant stunts all the way through—talking in character first in Russian English and then in Italian English. Diana acted as Impresario giving him his cues. The quartette played to us again. Diana lay glimmering on a sofa with Alan clasping her foot all the time. Mary was travelling up to London by a train leaving Chester at an unearthly hour. Margot and I were foolishly determined to escort her. A hired Ford car had been ordered but there was a ridiculous mistake and instead of that the luggage van came round—a sort of Black Maria minus seats, springs or much air. However, we stuck to our plan and had an excessively uncomfortable drive—but it was rather fun. We left poor

/*continued on page 64*

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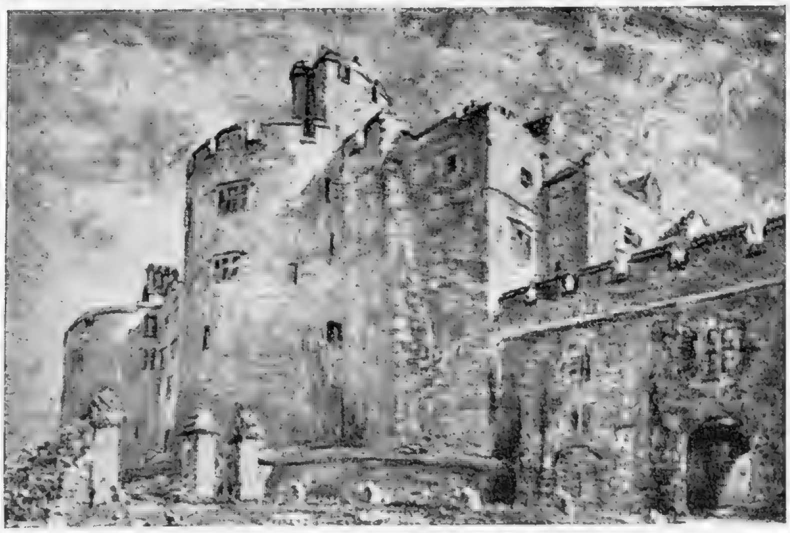

Oil painting of Chirk Castle by Philip Wilson Steer

continued/ Mary lying down in the ladies' waiting room, and Margot and I didn't get home till three o'clock so there was a second very short night!

Sunday, September 23rd, 1917

Woke as usual—but stayed in bed late. Willie made one of his best pigeon English remarks at luncheon: "A simple night in a foreign bed makes me quite tired." The four sport officers, perpetrators of the practical joke, came over to luncheon and kept up with a vengeance giving a surprising exhibition of skill in acting—simulation and dissimulation. They coolly denied any responsibility but let fall clever hints as to there having been something up about which they were not allowed to tell us. They laid it on very thick to poor Oggie whose trepidation increased and increased. She was afraid there might be unexploded bombs in the garden. It was the only topic all the way through luncheon. I got quite bewildered as to who knew everything and who knew partly, and I had no conception people could lie so well. The only remaining butts completely in the dark were Diana, Alan, Viola and Oggie. Willie and I went for a long ride in the afternoon. We found divine views and I enjoyed it very much. He confided to me that he had one and one only great romance in his life. He had been madly in love with and engaged to a lovely girl who was subsequently forbidden to marry by doctors. We came home to a late tea and found the night raid discussion raging. Alan withered me with scorn because I said I was certain it was a joke—utterly poopoohing such a possibility. Diana had rung Lord French up on the telephone, but the beloved rector uncle had the call stopped. Margot, without confessing her own implication or official cognizance, tried to convey her certainty as to its being a joke to Oggie—but she refused to receive the impression—and got into her head the idea that Margot was trying to suppress a scare. The rector, Hugo, Steer and I had a conversation round Margot's bedside as to the best dénouement. We were all getting alarmed as to what reception the joke would receive from the butts. The officers were very uneasy and begged us to preserve the mystery until after they had had their dinner. Margot still clung to the determination that Oggie must never know that she was in the joke all the time. More and more lies had to be poured out—Oggie was prepared to bet anything on its *not* being a joke—Margot laid her a thousand to one that it was; but even this failed to convince her. We sat through dinner in great excitement. The rector was called away to the telephone and came back and told the others they were all summoned back to the camp. They all got up with blue faces and sloped solemnly away. Alan with pale triumph said, "Well, Cynthia—I suppose you think this is a joke too: you *are* an extraordinary woman." A note was then brought in to Margot—she read it aloud: "We have to apologise for having made a wanton attack on the castle at a quarter to one on Friday night." A very *|continued on page 67*

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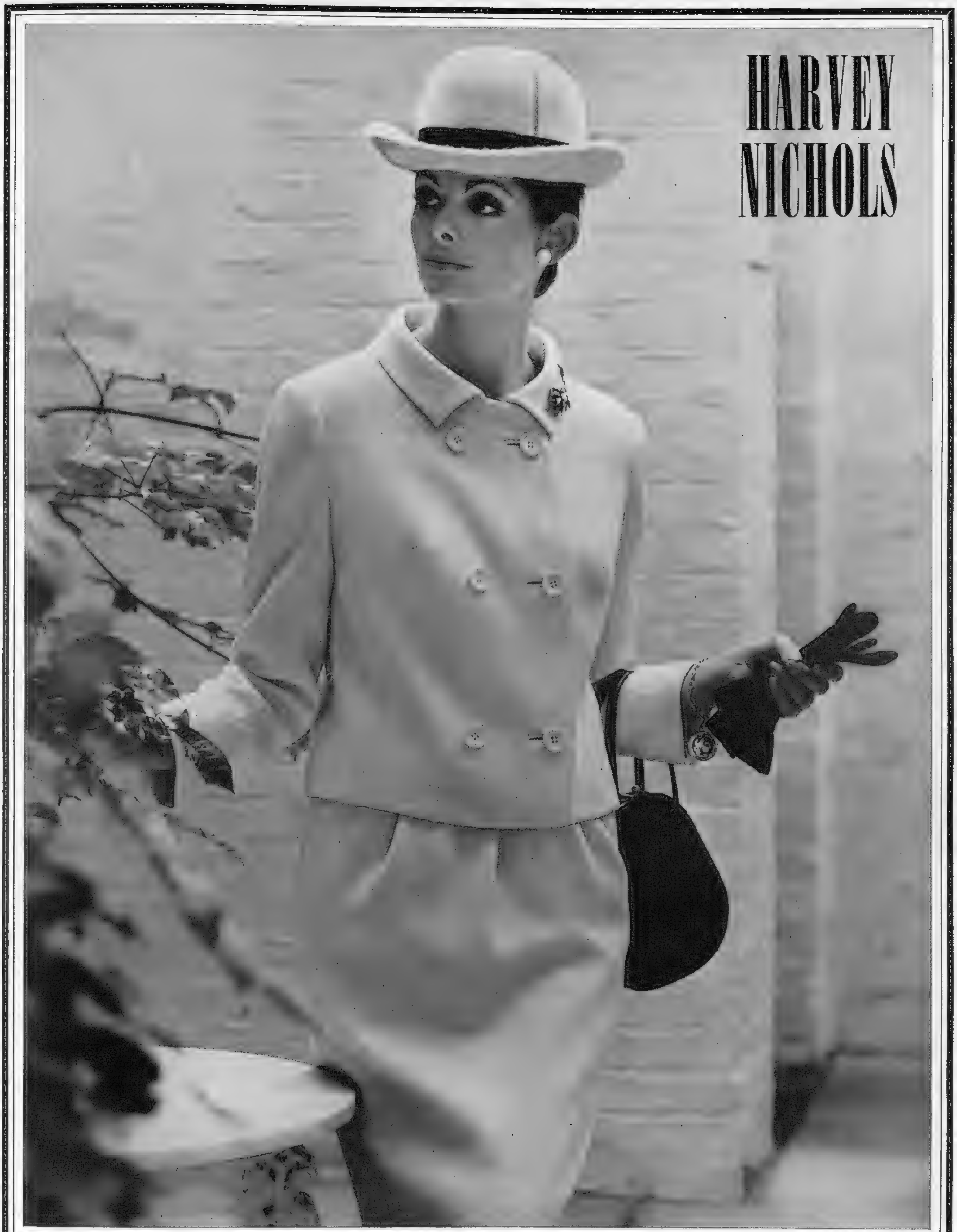

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"*Diana was gorgeous*": *Lady Diana Manners*

continued/ artistically wound-up practical joke! It couldn't have been better done.

However, the situation became damned uncomfortable —Viola went brown, Alan green with rage. We were so terribly anxious that the officers' feelings shouldn't be hurt by any sense of floater. Diana was *gorgeous* —generously acknowledging the excellence of the joke and redeeming the situation by her energy and address. The Parsons were—I regret to say —very rude. When we women went into the drawing-room one of these quite incredible doe-scenes occurred.

At the time one could scarcely credit one's senses. Now it seems incredible that such things could have been said. Viola and Oggie both tearfully clamoured that it was the most awful breach of taste and talked with wild confusion about jokes about death in wartime—frightening women and children, etc. Viola gave an incredible exhibition of lack of humour and hysterical-mindedness—I think she minded her Alan being made ridiculous and kept reiterating that his "good mind" had thought it dangerous and that he knew about the possibilities of local raids because he saw all the telegrams. The worst of it was that she claimed *me* as an ally, saying, "I know Cynthia feels it too—I saw her face when the telephone message came." This I had firmly to repudiate. She reached her climax by saying, "It's our German blood, Oggie —that makes us feel differently to that lot—the spirit which makes such a thing possible to English officers couldn't possibly exist in Germany and that is why they are winning the war!" Was there ever a more preposterous remark? Oggie was stung to the quick by this mutual claim and said she wished she *had* had someone killed in the war. We tried to point out to Viola that it was not for *us* to dictate what was good war taste to much-decorated war heroes. If it appealed to *their* sense of humour it was full justification. Someone said if Margot and Cynthia, who have both got their husbands in the trenches, don't mind why should others be more sensitive? Oggie was much more reasonable as to the men's part, but poor thing she was bitterly hurt with Margot, saying she could never forgive her for having deceived her and allowed her to be frightened */continued on page 68*

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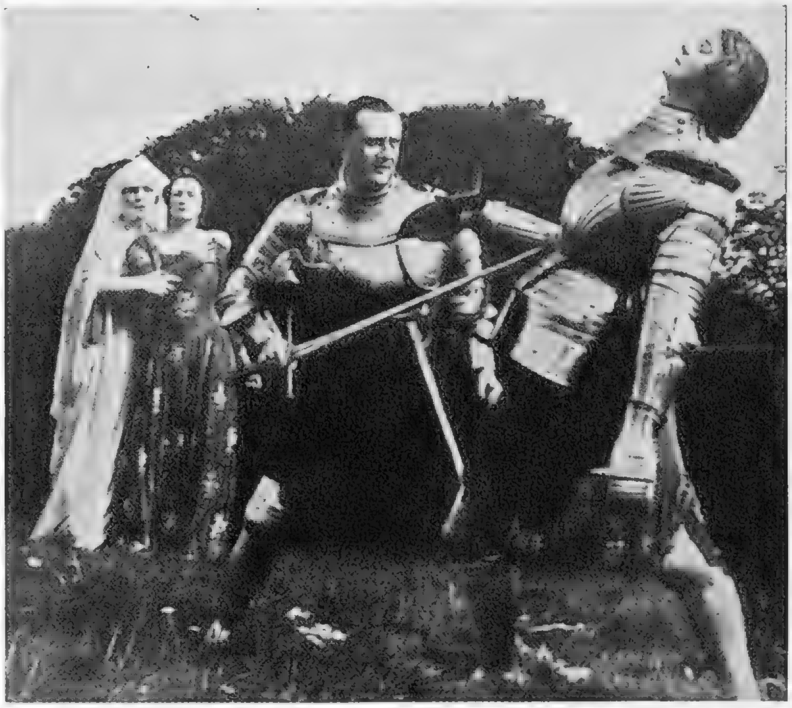

"They had a great 'stunt' on all morning—dressing up in armour etc., and being photographed in scenes": Hugo Rumbold stabs Viola Tree, watched by Lady Diana Manners and Lady Howard de Walden

continued/ for so long. Finally poor Margot rushed sobbing from the room. Diana and I revived her with brandy and powder. I suppose most successful practical jokes involve tearshed—but never have I seen such a tragi-comedy as this. The leer and lurch it has developed in darling Steer is too wonderful. When the men came out the concert began. In the middle of it poor little Oggie rushed sobbing from the room. Diana was magnificent, thanking and applauding the perpetrators profusely. I love that old sport of a rector. Fancy, he tells me that after the explosions when I went out to reconnoitre with Alan—I actually touched his face where he was crouching in the dark. Hugo and Willie were convulsed at my account of the doe-scene. We cheered the officers when they left and I hope they were easy in their minds—I'm afraid Alan rather damped them—they asked Margot to stop his tongue as he might do Captain Festin (the only permanent soldier amongst them) harm. We had some songs when the quartette stopped. Finally large gathering first in Margot's and then in Oggie's bedroom with ceaseless recriminations, explanations and Jeremiads. Diana was flitting about looking dazzling in a very transparent bright green nightdress. Some more good English from Willie—"Goodnight Virgins" to Margot and me.

"Alan green with rage": Alan Parsons

Finally poor Oggie I believe (this was after I went to bed at two) had practically a fit. She had taken a good deal of medicinal brandy in the course of the evening. Margot had her to sleep with her and a reconciliation was effected. God what an evening! I wish I could have written a proper account of it!

Monday, September 24th, 1917

Stayed in bed all day with visits from Margot, Diana, and Viola and Oggie. The joke was dropped as a topic of conversation. Poor Margot very tired. She complained of Oggie's henpecking. They had a great "stunt" on all the morning—dressing up in armour etc., */continued on page 70*

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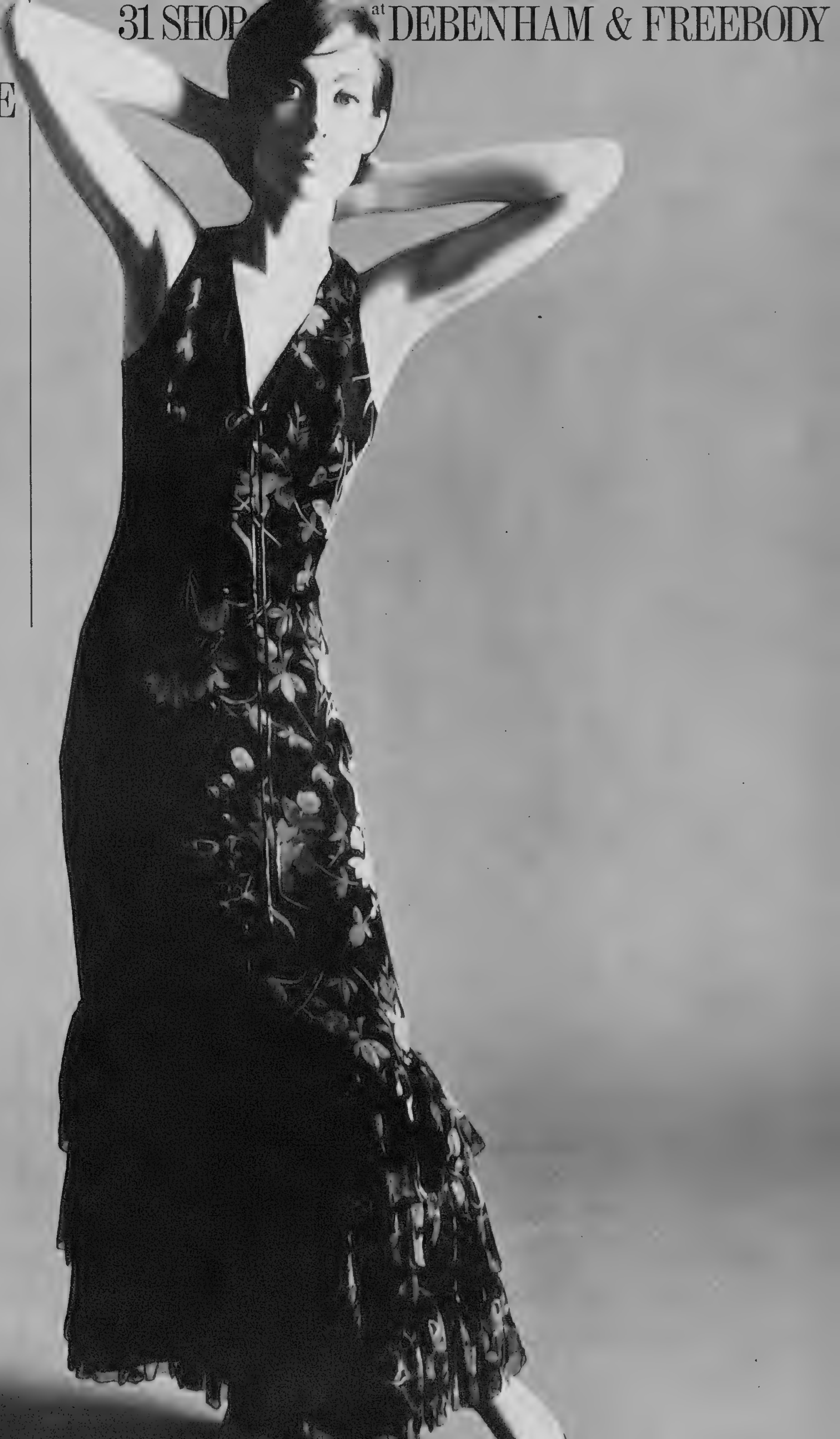

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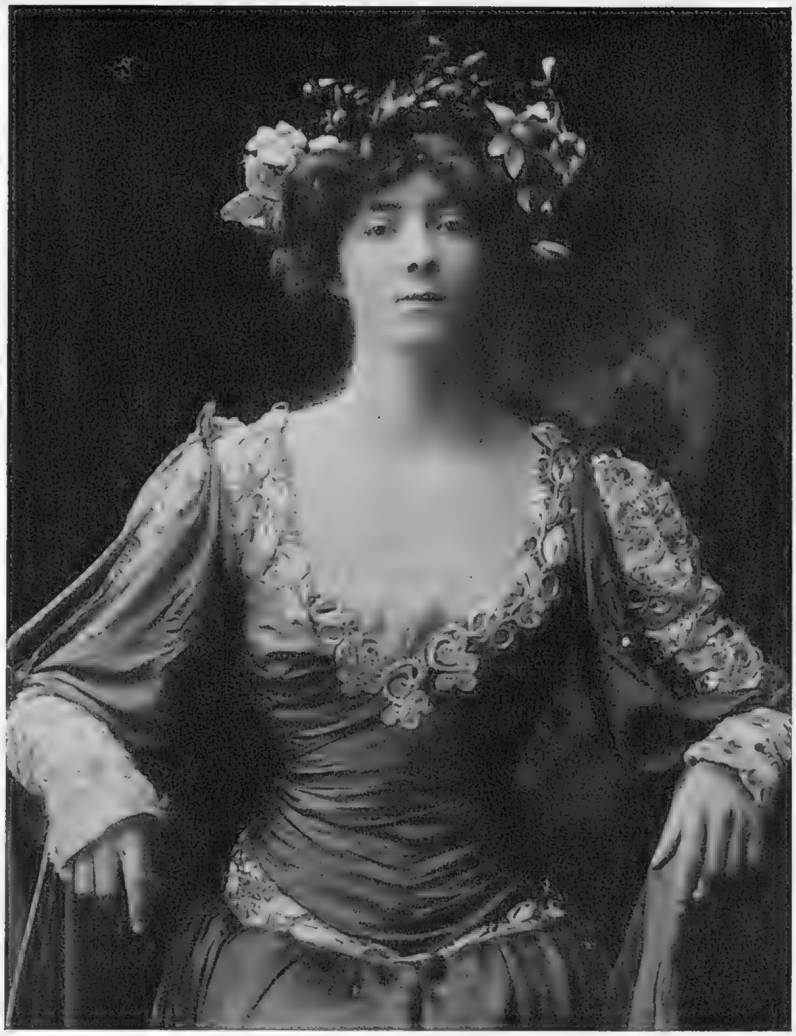

"Viola arrived in the afternoon—looking wonderfully large—loose—surprised —and disordered" : *Viola Tree*

continued/ and being photographed in scenes. I was amused to hear from Margot that Steer was very tired by the high pressure—stunt-weary and irritated by Alan who apparently left him to do all the fetching and carrying for the photography. He made a sort of declaration to Margot when she was sitting to him—saying he liked her better than any other woman and wished he were a foreigner like Willie so that he would have the nerve to kiss her hand. She was very touched. I wrote a good many letters in bed and read Johnson.

I sat between Hugo R. and Steer at dinner. I like Hugo very much—having had a faint prejudice against him before. I believe he is very vicious but his manners are refreshing after Alan's complete lack. Margot had a week's tête-à-tête with him and is very fond of him. He made her a declaration but took her hint and gave no further trouble. We played the analogy game after dinner. I was tired. All I can remember is for "illness if any?"—"Glands" for Hugo. For street—"Baker Street" for Mary. For fruit—"Custard apple" for Diana. For appurtenances—"favourite nail-brush" for McEvoy and "favourite sponge" for Steer.

Tuesday, September 25th, 1917

No "stunt" in the morning. Everybody stayed in bed late. At lunch the American newspaper on Iris Tree was quoted. It's a good bit of journalese—"Actor's daughter—genius too —eulogizes Ford in verse form."

I watched Steer painting Margot. He *is* a darling that man—we teased him, urging him to matrimony. He made a delicious remark about Mary: "It's funny, I'm so fond of Mrs. Herbert—but I haven't ever dreamt about her." Played table football with Alan, Viola and Diana. Read "Trial of Mrs. Maybrick" aloud to Viola. Played with Michael after tea. Oggie and Viola came to see him in his bath and Margot looked in with a woman whom she introduced as Mrs. Lovat. She had told us a neighbour was coming to stay for one *|continued on page 72*

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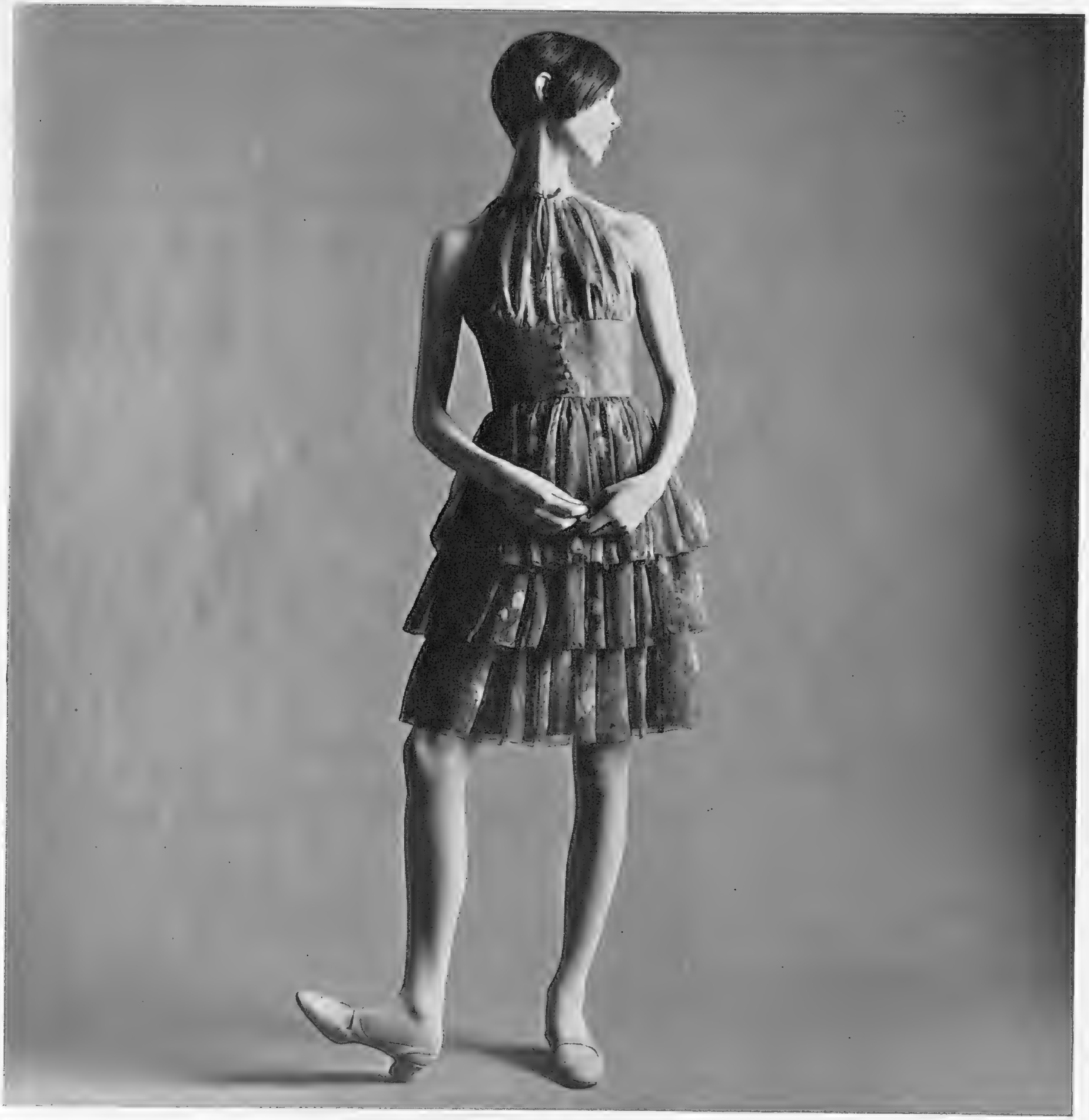

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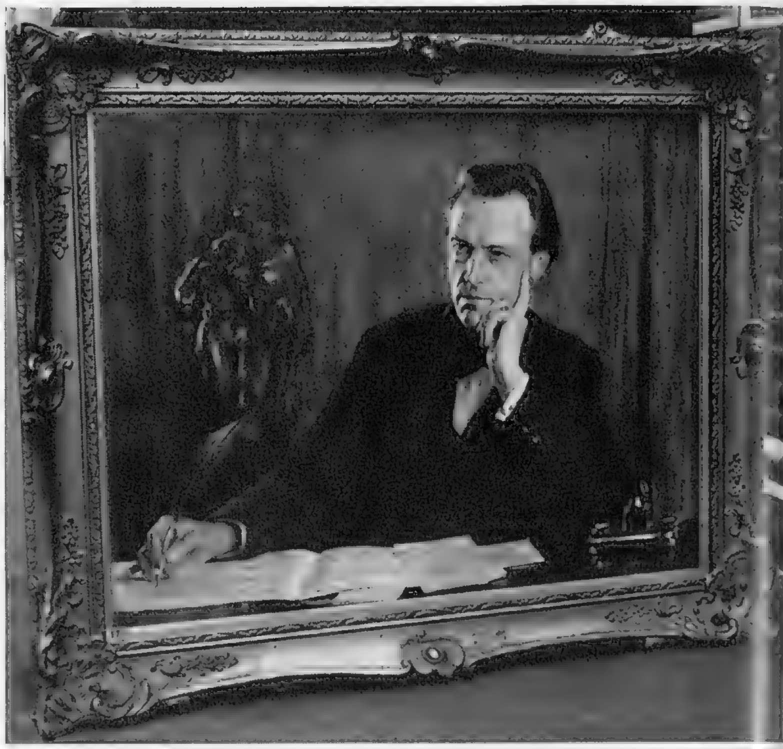

"*A wonderful mauve apparition*": *Cyril Scott*

continued] night. I didn't look at her very carefully—she struck me as dark and rather handsome. I saw her again talking to Margot in the drawing-room and then again in her sitting-room. I found a note from Steer suggesting a walk. Very much flattered I scurried down. It was late and I was tired so I proposed taking our walk comfortably sitting on a sofa in the billiard-room. We had a delightful talk. Scott came in and exclaimed about the newcomer Mrs. Lovat's size. I hadn't been so specially struck with it. The rector uncle, Davies, Festin and a strange officer came to dinner. I sat between Festin and Scott and was irritated by the latter's obvious absorption in Mrs. Lovat who was sitting just opposite. He scarcely took his eyes off her. I didn't take very careful stock of her—I thought her clothes rather tedious and was conscious of *faint* hostility and dimly registered her as a "man's woman". I wasn't much struck by her voice when she leant across the table and said "I hope you are going to let us have some music, Mr. Scott." As I left the dining-room Diana whispered, "It's Hugo dressed-up." At first I thought she was jestingly commenting on a likeness—but sure enough we were up against another practical joke and a very brilliant one. Hugo had said goodbye to us all after luncheon and had driven off to the station with empty boxes. Oggie went with him and bought a wig—he slunk back into the house and put on first Margot's day and then her evening clothes. It was a miracle—his figure was perfect—his feet quite unnoticeable—and his décolletage very enviable. On closer scrutiny I found he made an amazingly attractive woman—lovely gentle languid sad eyes and such a pretty mouth. There was a very strong resemblance to Muriel Beckett. His walk and general technique were quite admirable. Certainly he is a most remarkable actor. The only person who recognized him was Cyril Scott. He was in it all the time so I feel less mortified by his inattentiveness at dinner. The funny thing was that Viola fell wildly in love with Hugo in this guise—she said she had never felt such passion for anyone else but Alan. Hugo wants this joke *not* to be talked about—as he thinks it would do him no good in the Guards—it would be considered too typical considering that at the age of 21 when he was Cavalier to some lady he went abroad with her for six weeks disguised as a lady friend of hers. This story is true: the garbled version is that he went with Baroness D'Erlanger as her maid. We played a little bad Poker—I lost 10s. Diana and Viola did some very good imitations and Steer—to my surprise—a *brilliant* one of George Moore. Terribly late going to bed again.

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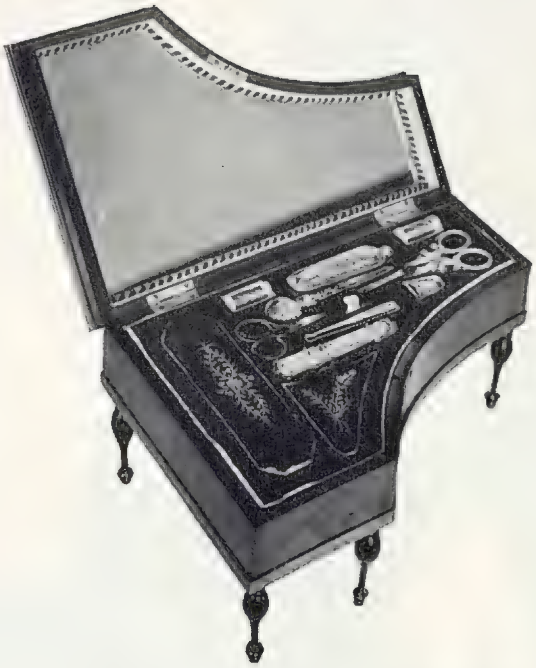
by Angela Ince



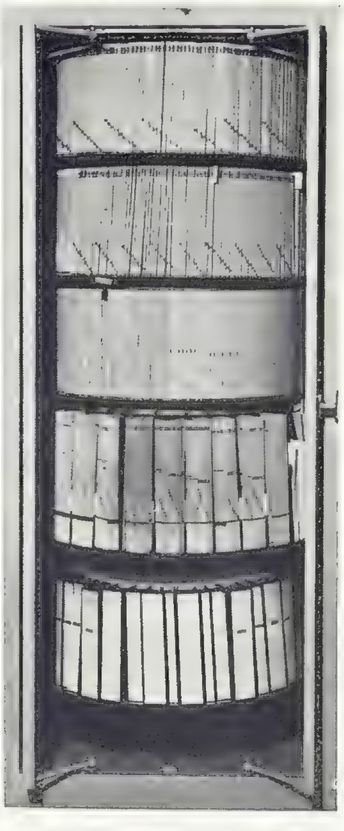
Two exhibitions are running currently in neighbouring parts of London; the Autumn Antiques Fair at Chelsea Old Town and the Business Efficiency Exhibition at Olympia. They have more in common than one might suppose at first look—what we call antiques, after all, were originally designed to carry out an efficient and functional purpose. They were made to work and they've gone on working, otherwise someone would have thrown them away years ago. At Chelsea W R Harvey & Co. are exhibiting a Regency library armchair which unfolds to make library steps, and it is as functional and crisp as any dual-purpose piece of furniture designed today. Mr Cyril Devere Green, founder of the Musical Box Society of Great Britain, has lent a collection of 280 antique musical boxes, frail delicate-looking objects that have sturdily stood up to nearly 100 years' use.

Nearly 200 new products are on view at the Business Efficiency Exhibition; they range from a pocket paging system, the first, they say, to incorporate a two-way speech facility between pocket transceivers, to a personal desk-side shredder for confidential documents and the world's first touch-dial telephone. Many of these products looks as interesting as they act, and stand a pretty good chance of turning up in antique fairs of the future. The message seems to be, hang on to that dictaphone/filing cabinet/waste-paper-basket—your grandchildren may put it, interestingly lit, in a prominent corner of their sitting room.

The Business Efficiency Exhibition. Olympia, 4-13 Oct, 10 a m to 6 30 p m, except Saturday 9 Oct, 10 a m to 4 p m. Admission 3s 6d. Visited last year by 104,000 people.

Autumn Antiques Fair, Chelsea Old Town Hall, 6-16 Oct, 11 a m to 7 30 p m. Admission 4s, opening day 5s. Visited annually by 10,000 people.

Above: This piano-shaped *necessaire* was designed in France in 1830 for the housewife who liked music while she sewed. It incorporates a fully working music box, a neatly fitted accessories tray. At the Autumn Antiques Fair. Below: A circular filing system, *circa* 1965, from Scanex Ltd. Details to be noted are the intricate patterns of each tier, the fingertip ease in finding each file. It currently costs £109 plus the cost of the files—goodness knows what it'll fetch at Sotheby's in 200 years.



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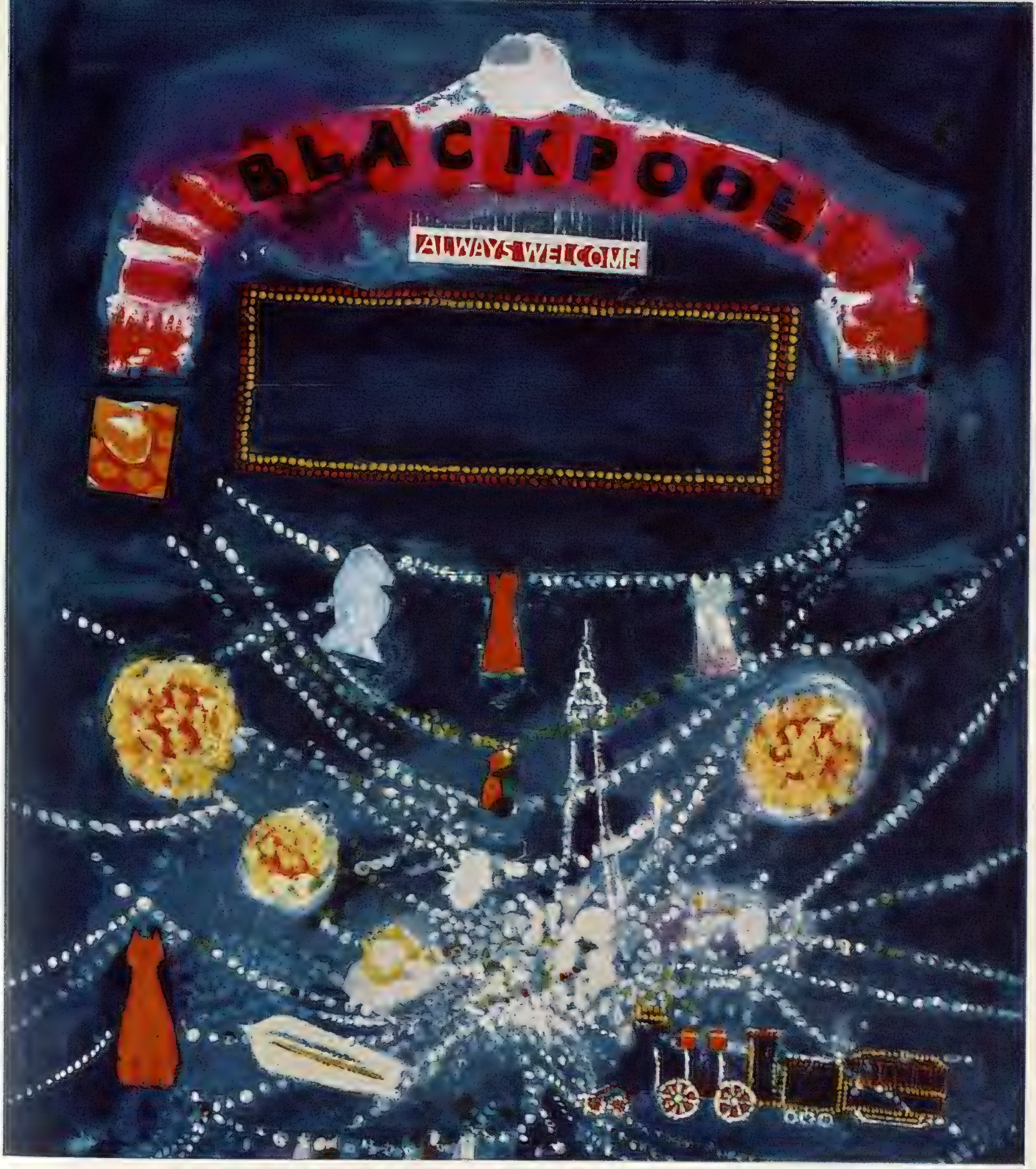

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FILMS

A detailed guide to programmes in the London area. Films personally recommended by Penelope Houston of Sight & Sound *are marked with one, two or three stars. Details checked at time of going to press but readers are advised that all cinema programmes are subject to last-minute change. COL=colour; B & W=black & white; WS=widescreen*

WEST END

✱**THE BEDFORD INCIDENT** (A) (from 14 Oct). **Leicester Sq Theatre, Leicester Sq, W 1** (WHI 5252). Bookable at 15s 6d. *Director: James B. Harris.* Naval "Fail Safe." *Stars: Richard Widmark, Eric Portman, Sidney Poitier, Martin Balsam, James McArthur.* US. B & W. 1 hr 42 min. 1965. Also LOVE HAS MANY FACES

✱**LE BONHEUR** (X). **Berkeley, Tottenham Ct Rd** (MUS 8150). *Director: Agnès Varda* (of *Cléo*). Prix Delluc 1965. "Absolute *Elle*"—John Coleman. *Stars: Jean-Claude Drouot, his wife Claire, and Marie-France Boyer.* France (subtitles). Col. 1 hr 19 min. 1965. Also: FROM HERE TO ETERNITY

CHINA (U). **Academy Two, Oxford St, W 1** (GER 5129). *Director: Felix Greene.* The first full-length documentary on Communist China. GB. Col. 1 hr 10 min. 1964. Also: PETER AND PAVLA

✱✱✱**CITIZEN KANE** (A). **Jacey, Strand, WC 2** (TEM 3648). *Director: Orson Welles.* Fictional biography of an American newspaper magnate. Beginning of modern cinema. *Stars: Orson Welles, Joseph Cotten, Agnes Moorehead, Everett Sloane.* US. B & W. 1 hr 59 min. 1941

✱**THE COLLECTOR** (X) (première 13 Oct). **Columbia, Shaftesbury Av** (REG 5414). Bookable at 15s. *Director: William Wyler.* Dream fulfilment for a bank clerk. *Stars: Samantha Eggar* ("It is while she is in the cellar that she matures"—Columbia), *Terence Stamp* (Cannes 1965 Best Actors). US. Col. 1 hr 59 min. 1965

DARLING . . . (X). **Plaza, Lower Regent St, SW 1** (WHI 8944). Ends 13 Oct. Bookable at 20s. Pgm: 12 45, 3 15, 5 45, 8 20 (Sat: 11 p m). Sun: 2 30, 4 37, 7 30. *Director: John Schlesinger. Stars: Dirk Bogarde, Laurence Harvey, Julie Christie.* GB. B & W. 2 hr 7 min. 1965

DINGAKA (U). **Plaza, Regent St** (WHI 8944), from 14 Oct. Bookable at 20s. *Director: Jamie Uys.* Modern Africa according to someone. *Stars: Stanley Baker, Juliet Prowse, Siegfried Mynhardt.* GB. Col. 1 hr 37 min. 1965

FATHER CAME TOO (A). **Cameo, Victoria St, SW 1** (VIC 6588). Sun, 10 Oct, for 4 days. *Director: Peter Graham Scott.* Marriage, but fathers-in-law. *Stars: Stanley Baxter, James Robertson Justice, Leslie Philips, Sally Smith, Ronnie Barker.* GB. Col. 1 hr 33 min. 1963

✱✱✱**UNE FEMME MARIEE** (X). **Cameo Moulin, Gt Windmill St** (GER 1653). Pgm: 10 30, 1 5, 3 40, 6 15, 8. Sun from 2 30. *Director: Jean-Luc Godard.* "Extracts from a film made in 1964." One day in the life of "*La*" *Femme Mariée. Stars: Macha Meril, Bernard Neal, Phillipe Leroy.* France (subtitles). B & W. 1 hr 35 min. 1964. Also: TAKE OFF YOUR CLOTHES AND LIVE

4 KINDS OF LOVE (X). **Cameo-Royal, Charing X Rd** (WHI 6915) & **La Continentale, Tottenham Ct Rd** (MUS 4193). From Th 14 Oct (tentative). *Directors: Bolognini, Commencini, Dino Risi, Franco Rossi.* 4-episode comedy. *Stars: Gina Lollobrigida* (the part for which she was prosecuted for "arousing lascivious feelings among cinema audiences"), *Elke Sommer, Virna Lisi* (also charged), *Monica Vitti.* Italy (sub-titled). B & W. 1 hr 51 min. 1965

FROM HERE TO ETERNITY (A). **Berkeley, Tottenham Ct Rd** (MUS 8150). 12 35, 3 25, 7 20. *Director: Fred Zinnemann.* Life in the US Army before Pearl Harbour. *Stars: Burt Lancaster, Deborah Kerr, Montgomery Clift.* US. B & W. 1 hr 58 min. 1953. Also: LE BONHEUR

✱**THE GREAT RACE** (U). (From 15 Oct. Charity performance 14 Oct.) **Coliseum, St Martin's Lane, WC 2** (TEM 3161). Bookable. Showing: 2 30, 7 30. Sat: 2, 5 15, 8 30, 11 45. Sun: 4, 7 30. *Director: Blake Edwards plus $12 million.* Round the world by car in 1908. *Stars: Jack Lemmon* (real name John Uhler Lemmon III), *Tony Curtis* (real name Bernie Schwartz). US. Col. WS. 2 hr 35 min. 1965

THE GREATEST STORY EVER TOLD (U). (Until 20 Oct.) **Royalty, Kingsway, WC 2** (HOL 8004). Bookable. Showing: 2 30, 7 30. Sun: 7. *Director: George Stevens. Stars: The Nevada Desert, Max von Sydow* as Christ: *Charlton Heston* as John the Baptist. US. Col. Cinerama. 3 hr 21 min. 1964

THE GUNS OF NAVARONE (A). **Metropole, Victoria, SW 1** (VIC 4673). Bookable: 7s 6d-20s. Showing: 2 45, 8. Sat: 1 15, 4 30, 8. Sun: 4 40, 8 10. Pgm: 2 30, 7 45. Sat: 1 10, 4 20. 7 50. Sun: 4 30, 8. *Director: J. Lee Thompson.* WW II Commandos. Filmed on Rhodes. *Stars: Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle.* GB. Col. WS. 2 hr 36 min. 1961

THE HALLELUJAH TRAIL (U). **Casino, Old Compton St, W 1** (GER 6877). Bookable. Showing: 2 30, 7 45. Sat: 2, 5 20, 8 40, 11 55. Sun: 4 30, 7 50. *Director: John Sturges.* Comedy Western. *Stars: Burt Lancaster, Lee Remick, Donald Pleasance.* US. Col. Cinerama. 3 hr 15 min. 1965

✱**HELP!** (U). **London Pavilion, Piccadilly Cir** (GER 2982). Showing: 10 30, 12 5, 2 15, 4 20, 6 30, 8 45. *Director: Richard Lester.* The second round in colour. *Stars: The Beatles.* GB. 1 hr 36 min. 1965

✱**THE IPCRESS FILE** (A). **Gala Royal, Edgware Rd, W 2** (AMB 2345). *Director: Sidney J Furie,* from Len Deighton's thriller. Carry on spying *Stars: Michael Caine, Susan Lloyd.* GB. Col. 1 hr 49 min. 1965

JOLSON SINGS AGAIN (U). **Cameo, Victoria St, SW 1** (VIC 6588). Th, 14 Oct for 3 days. 12, 1 45, 3 30, 5 20, 7 10, 9. *Director: Henry Levin.* The career of Al Jolson from retirement to comeback. *Stars: Larry Parks, Barbara Hale, William Demarest.* US. B & W. 1 hr 36 min. 1949

✱**LESSON IN LOVE** (X). **La Continentale, Tottenham Ct Rd** (MUS 4193). May close 14 Oct. Showing: 3 35, 7 5. Sun: 6 30. *Director: Ingmar Bergman.* Early try at comedy. *Stars: Eva Dahlbeck, Gunnar Bjornstrand, Harriet Andersson.* Sweden (sub-titles). B & W. 1 hr 35 min. 1953. Also: MATA HARI—AGENT H.21

LONDON IN THE RAW (X). **Windmill, Gt Windmill St, W 1** (GER 7413). 1 58, 4 26, 6 54, 9 22. Sat 11. *Director: Arnold Louis Miller.* Sensationalist documentary. GB. Col. 1 hr 16 min. 1964. Also: SEARCH FOR VENUS

LOVE HAS MANY FACES (A). **Leicester Sq Theatre, Leicester Sq, W 1** (WHI 5252). From 14 Oct. Bookable at 15s 6d. *Director: Alexander Singer.* Acapulcan melodrama. *Stars: Lana Turner, Cliff Robertson.* US. Col. 1 hr 44 min. 1964. Also: THE BEDFORD INCIDENT

MARRIAGE ON THE ROCKS (A). Until 12 Oct. **Columbia, Shaftesbury Av** (REG 5414). Bookable at 15s. Showing: 1 25, 3 50, 6 15, 8 45 (Sat 11 30). Pgm: 12 50, 3 20, 5 45, 8 15 (Sat 11). *Director: Jack Donohue.* Not shown to critics. *Stars: Frank Sinatra, Deborah Kerr, Dean Martin.* US. Col. 1 hr 49 min. 1965

✱**MATA HARI—AGENT H.21** (A). **La Continentale, Tottenham Ct Rd** (MUS 4193). May close 14 Oct. Showing: 1 50, 5 20, 8 50. Sun: 4 35, 8 50. *Director: Jean Louis Richard.* Script in collaboration with Truffaut. *Star: Jeanne Moreau.* France (sub-titled). B & W. 1 hr 38 min. 1964. Also: LESSON IN LOVE

✱**MIRAGE** (A) (until 13 Oct). **Leicester Sq Theatre, Leicester Sq, W 1** (WHI 5252). Bookable at 15s 6d. Showing: 1 30, 4, 6 30, 9. Sun: 4, 6 30, 9. Pgm: 1 10, 3 20, 5 50, 8 20 (Sat: 11). Sun: 3 20, 5 50, 8 20. *Director: Edward Dmytryk.* Atomic secrets, murder & amnesia. *Stars: Gregory Peck, Diane Baker, Walter Matthau.* US. B & W. 1 hr 49 min. 1965

✱✱**MY FAIR LADY** (U). **Warner, Leicester Sq, W 1** (GER 3243). Bookable. Showing: 2 30, 7 45. Sat: 2 30, 7 45, 11 15. Sun: 3, 7 15. *Director: George Cukor.* Oscar designs by Cecil Beaton. *Stars: Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde White.* US. Col. Super Panavision. 3 hr 5 min. 1964

THE NAKED TRUTH. **Cameo-Poly, Upper Regent St, W 1** (LAN 1744). Showing: 1 10, 4 15, 7 35. Sun: 4 15, 7 30. *Director: Mario Zampi.* Comedy. *Stars: Peter Sellers, Dennis Price, Terry-Thomas, Shirley Eaton.* GB. B & W. 1 hr 32 min. 1957. Also: YOYO.

✱**NANNY, The** (X). **Carlton, Haymarket, SW 1** (WHI 3711). Bookable at 15s. Pgm, weekday: 1, 3 20, 5 45, 8 15. Sun: 3 20, 5 45, 8 15. Film: 1 45, 4 15, 6 40, 9 10. Sun: 4 10, 6 40, 9 05. Sat late night show: 11 15. Pgm; 12.5 film. *Director: Seth Holt.* Hammer in the nursery. *Stars: Bette Davis, Jill Bennett.* GB. B & W. 1 hr 30 min. 1965

✱**OKLAHOMA!** (U). Until 12 Oct. **Coliseum, St Martin's Lane, WC 2** (TEM 3161). Bookable. Showing: 2 30, 8. Sat: 2 30, 5 30, 8 30, 11 30. Sun: 5, 8. *Director: Fred Zinnemann* from Rodgers & Hammerstein. *Stars: Gordon Macrae, Shirley Jones, Rod Steiger.* US. Col. Cinerama. 2 hr 40 min. 1955

ONCE A THIEF (A). **Empire, Leicester Sq, W 1** (GER 1234). Booking at 17s 6d. *Director: Ralph Nelson.* Out of prison in San Francisco. *Stars: Alain Delon* (first Hollywood film), *Van Heflin, Ann-Margret, Jack Palance.* US. B & W. 1 hr 46 min. 1965

OPERATION CROSSBOW (A). **Ritz, Leicester Sq, W 1** (GER 1234). Pgm: 12 50, 3 20, 5 50, 8 20. Sat: 11. Sun: 3, 5 30, 8. *Director: Michael Anderson.* WW II intelligence operation against the V2. *Stars: Sophia Loren, George Peppard, Trevor Howard, John Mills, Richard Johnson.* GB. Col. WS. 1 hr 56 min. 1965

THE ORGANISER (X). **Jacey, Marble Arch** (MAY 6396). Showing: 11 20, 1 35, 3 55, 6 15, 8 35. Sun: 4 25, 6 35, 8 50. Pgm: 11 10, 1 25, 3 45, 6 5, 8 25. *Director: Mario Monicelli.* The birth pains of Italian trade unions. *Stars: Marcello Mastroianni, Annie Giradot.* Italy (sub-titles). B & W. 2 hr 5 min. 1963

✱✱**PETER AND PAVLA** (A). **Academy Two, Oxford St, W 1** (GER 5129). Bookable at 15s. *Director: Milos Forman.* Comedy on the gulf between generations. *Star: Ladislav Jakim.* Czechoslovakia. B & W. 1 hr 32 min. 1964. Also: CHINA

THE ROUNDERS (A). **Studio One, 225 Oxford St, W 1** (GER 3300). Showing: 1 50, 4 55, 7 55. Sun: 2 40, 5 25, 8 10. *Director: Burt Kennedy.* Western. *Stars: Glenn Ford, Henry Fonda.* US. Col. WS. 1 hr 14 min. 1964. Also: TO TRAP A SPY

THE SABOTEUR—CODE NAME MORITURI, (A). **Odeon, Leicester Sq, W 1** (WHI 6111). Bookable at 17s 6d. Showing: 1 20, 3 45, 6 10, 8 45. Sat: 11. Sun: 3 45, 6 10, 8 45. Pgm: 1 10, 3 20, 5 50, 8 20. Sun: 3 20, 5 50, 8 20. *Director: Bernard Wicki.* Sea war thriller. *Stars: Marlon Brando* (this time with German accent), *Yul Brynner, Trevor Howard, Janet Margolin.* US. Col. 2 hr 2 min. 1965

✱**SEARCH FOR VENUS** (X). **Windmill, Gt Windmill St, W 1** (GER 7413). 12 50, 3 18, 5 46, 8 14. Sat: 11. *Director: Arthur Knight. Star: Carole Wilson.* US. Col. WS. Also: LONDON IN THE RAW

SECRET PARIS (X). **Cinephone, Oxford St, W 1** (MAY 4721). **Jacey, Piccadilly** (REG 1449). Showing: 11 30, 1 45, 4, 6 15, 8 30. *Director: Edouard Logerau,* Sensationalist documentary. France (English commentary). Col. 1 hr 25 min. 1964

✱**SLEEPING BEAUTY, The** (U). **Odeon, Haymarket, SW 1** (WHI 2738). Bookable. Showing: M-F: 2 30, 8. Sat: 2 30, 5 30, 8 30. Sun: 4.30, 8. *Directors: K. Sergeyev & A. Dudko. Stars: Leningrad Kirov Ballet Co.* Russia. Col. 1964

THE SOUND OF MUSIC (U). **Dominion, Tottenham Ct Rd, W 1** (MUS 2176). Bookable). Showing: 2 30, 8. Sun: 4 30, 8. *Director: Robert Wise.* From Rodgers & Hammerstein. *Stars: Julie Andrews, Christopher Plummer, Peggy Wood, Eleanor Parker.* US. Col. Todd-AO. 2 hr 50 min. 1964

TAKE OFF YOUR CLOTHES AND LIVE (A). **Cameo-Moulin, Gt Windmill St** (GER 1653). Pgm: 10 30, 1 5, 3 40, 6 15, 8. Sun: from 2 30. *Director: Arnold Leslie Miller.* Nudist. *Stars: Ian Michael, Jenny Lane, Maureen Haydon.* GB. Col. 1 hr 3 min. 1962. Also: UNE FEMME MARIEE

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). **Astoria, Charing X Rd** (GER 5385). Bookable. Showing: 2 30, 8. Sun: 4 30, 8. *Director: Ken Annakin.* Comic air race before flying was dangerous. *Stars: Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe.* GB. Col. Todd-AO. 2 hr 10 min. 1965

✱✱**TOKYO OLYMPIAD** (U). **Academy One, Oxford St** (GER 2981). Bookable at 15s. Showing: 1 20, 3 45, 6 10, 8 45. Sun: 4 5, 6 25. 8 50. Pgm: 1 10, 3 35, 6, 8 35, Sun: 4 5, 6 25, 8 50. *Director: Kon Ichikawa.* Documentary on the 1964 Olympic Games. Japan. Col. WS. 2 hr 10 min. 1965

TO TRAP A SPY (A). **Studio One, 225 Oxford St, W 1** (GER 3300). Showing: 12 25, 3 25, 6 25, 9 25. Sun: 3 50, 6 40, 9.25. *Director: Don Medford.* First film from the U.N.C.L.E. TV series. *Stars: Robert Vaughn, Luciana Paluzzi.* US. Col. 1 hr 30 min. 1965. Also: THE ROUNDERS

WHAT'S NEW, PUSSYCAT? (X). **Prince Charles Theatre, Leicester Sq** (GER 8181). Showing: 1 40, 4 10, 6 40, 9 10. Sat: 11 45. Sun: 4, 6 20, 8 45. Pgm: 1 5, 3 35, 6, 8 30. Sat: 11. Sun: 4, 5 45, 8 10. *Director: Clive Donner* ("Nothing but the Best"). Sex comedy. *Stars: Peter O'Toole, Peter Sellers, Ursula Andress, Capucine.* GB. Col. 1 hr 48 min. 1965

✱✱**YOYO** (U). **Cameo-Poly, Upper Regent St, W 1** (LAN 1744). Showing: 2 50, 5 40, 9 5. *Director: Pierre Etaix.* A return to early screen humour. *Stars: Pierre Etaix, Luce Klein.* France (sub-titled). B & W. 1 hr 29 min. 1964. Also: THE NAKED TRUTH

ZORBA THE GREEK (X). **Rialto, Coventry St, W 1** (GER 3488). 12 15, 2 57, 5 39, 8 28. Sat: 11. Sun: 3, 5 40, 8 20. *Director: Michael Cacoyannis.* A winter in Crete, from the novel by Kazanzakis. *Stars: Anthony Quinn, Alan Bates, Lila Kedrova* (1964 Oscar, best supporting actress). Greece/US. B & W. 2 hr 2 min. 1964

LATE NIGHT

Further to those in West End & Club sections

THE ABOMINABLE SNOWMAN (A). **Jacey, Leicester Sq** (GER 2001). Sat, 16 Oct: 11. *Director: Val Guest.* Horror. *Stars: Forrest Tucker, Peter Cushing.* GB. B & W. 1 hr 30 min. 1957. Also: THE TREASURE OF MONTE CRISTO

✱✱✱**HIROSHIMA MON AMOUR** (X). **Baker St Classic** (WEL 8836). F, 15 Oct: 11 15; bookable.

HOME OF THE BRAVE (A). **Notting Hill Gate Classic** (PAR 5750). F, 15 Oct: 11 15; bookable.

X THE UNKNOWN (X). **Jacey, Charing X Rd** (GER 4815). Sat, 16 Oct: 11. *Director: L Norman.* Hammer production. *Stars: Dean Jagger, Leo McKern.* GB. B & W. 1 hr 17 min. Also: QUATERMASS EXPERIMENT

59 **JAZZ BOAT** (A). **Stockwell Classic** (BRI 2513). Th 14 Oct, 3 days. 3 20, 7. *Director: Ken Hughes.* Jewel robbery. *Stars: Anthony Newley, James Darren, James Booth.* GB. B & W. 1 hr 36 min. 1959. Also: DIAMOND HEAD

60 **JOLSON SINGS AGAIN** (U). **Waterloo Stn Classic** (WAT 4323). Sun 10 Oct, 4 days. 3, 4 35, 6 35, 8 40. *Director: Henry Levin.* Retirement & comeback of Al Jolson. *Star: Larry Parks.* US. B & W. 1 hr 36 min. 1949

61 * **WEST SIDE STORY** (A). **Eltham Hill Gaumont** (ELT 3767). M 11 Oct, 6 days. *Directors: Robert Wise & Jerome Robbins.* From Bernstein's musical. *Stars: Richard Beymer, Russ Tamblyn, Natalie Wood, Rita Moreno, George Chakiris.* US. Col. WS. 2 hr 33 min. 1961

THRILLERS

62 **THE AVENGERS** (U). **Stoke Newington Coliseum** (CLI 1844). No relation. *Stars: Alan Steel, Lisa Gastoni.* Col. 1 hr 38 min. Also: EAST OF SUMATRA

63 * **THE BIRDS** (X). **Tooting Bec Classic** (BAL 5566). Sun 10 Oct, 4 days. **Victoria Biograph** (VIC 1624). M 11 Oct, 3 days. Sun 4 15, 7 20. W 3 35, 7. *Director: Alfred Hitchcock.* "A bird looks such an innocent thing. We call them our little friends, don't we?"—Hitchcock. *Stars: Rod Taylor, Tippi Hedren.* US. Col. 1 hr 39 min. 1962. Also: STAGE TO THUNDER ROCK (Tooting Bec Classic); WHO WAS MADDOX? (Victoria Biograph)

64 * **BRUTE FORCE** (A). **Kilburn Grange** (MAI 1664). M 11 Oct, 6 days. *Director: Jules Dassin. Star: Burt Lancaster.* US. B & W. 1 hr 27 min. 1947. Also: NEARLY A NASTY ACCIDENT

65 * **CHARADE** (A). **Croydon Classic** (CRO 6655). 1 20, 4 55, 8 35. Sun 4, 8 35. *Director: Stanley Donen.* Suspense comedy. *Stars: Audrey Hepburn, Cary Grant, James Coburn, Walter Matthau.* US. Col. 1 hr 53 min. 1962/3. Also: THE DEADLY COMPANIONS

66 **HAND OF DEATH** (A). **Richmond Gaumont** (RIC 1760). *Director: Jean Nelson. Stars: John Agar, Paula Raymond.* US. B & W. 59 min. 1963. Also: ZORBA THE GREEK

67 **HOUND OF THE BASKERVILLES** (A). **Victoria Biograph** (VIC 1624). Th 14 Oct, 3 days. *Director: Terence Fisher.* Conan Doyle according to Hammer. *Star: Peter Cushing.* GB. Col. 1 hr 25 min. 1958. Also: FOR THOSE WHO THINK YOUNG

68 **INSIDE DETROIT** (A). **Watford Essoldo** (Watford 35680). *Director: Fred Sears.* Union gangster melodrama. *Star: Dennis O'Keefe.* US. B & W. 1 hr 7 min. 1955. Also: FROM HERE TO ETERNITY

69 **MURDER IN EDEN** (U). **Praed St Classic** (PAD 5716). *Director: Max Varnell. Star: Ray McAnally.* GB. B & W. 1 hr 4 min. 1961. Also: THE UNFORGIVEN

70 **THE PRIMITIVES** (U). **Dalston Classic** (CLI 6677). Sun 10 Oct, 4 days. *Director: Alfred Travers. Stars: Jan Holden, Bill Edwards.* GB. B & W. 1 hr 10 min. 1962. Also: HARRY BLACK

71 **TO TRAP A SPY** (A). **Kingston Odeon** (KIN 0688). **Finsbury Park Astoria** (ARC 2224). *Director: Don Medford.* From the UNCLE TV series. *Stars: Robert Vaughn, Luciana Paluzzi.* US. Col. 1 hr 30 min. 1965. Also: GUNS OF WYOMING (Finsbury Park Astoria); THE PASSWORD IS COURAGE (Kingston Odeon)

72 **WHO WAS MADDOX?** (U). **Victoria Biograph** (VIC 1624). M 11 Oct, 3 days. *Director: Geoffrey Nethercott.* Who indeed? *Stars: Bernard Lee, Suzanne Lloyd, Jack Watling.* GB. B & W. 1 hr 2 min. 1964. Also: THE BIRDS

WAR

73 **HELL IS FOR HEROES** (A). **Stockwell Classic** (BRI 2513). Sun 10 Oct, 4 days. 1 5, 4 15, 7 25. Sun 4 30, 7 35. *Director: Don Siegel.* Belgium 1944. *Stars: Steve McQueen, Bobby Darin.* US. B & W. 1 hr 29 min. 1962. Also: SECRETS OF THE NAZI WAR CRIMINALS

74 **THE PASSWORD IS COURAGE** (U). **Kingston Odeon** (KIN 0688). *Director: Andrew Stone.* P.O.W's in Poland (or Sussex). *Stars: Dirk Bogarde, Alfred Lynch.* GB. B & W. 1 hr 56 min. 1962. Also: TO TRAP A SPY

75 * **VON RYAN'S EXPRESS** (U). **Belmont Essoldo** (WOR 4000). *Director: Mark Robson.* Italy 1944. *Stars: Frank Sinatra, Trevor Howard, Brad Dexter, Sergio Fantoni, John Leyton.* US. Col. WS. 1 hr 50 min. 1965. Also: LAPLAND (Disney Short)

WESTERN

76 * **THE DEADLY COMPANIONS** (A). **Croydon Classic** (CRO 6655). 3 20, 7. Sun 6 30. *Director: Sam Peckinpah. Stars: Maureen O'Hara, Steve Cochran.* US. Col. WS. 1 hr 30 min. 1961. Also: CHARADE

77 **FOUR GUNS TO THE BORDER** (U). **Portobello Rd, Imperial** (PAR 4992). Th 14 Oct, 3 days. *Director: Richard Carlson. Stars: Rory Calhoun, Walter Brennan.* US. Col. 1 hr 22 min. 1954. Also: TAZA, SON OF COCHISE

78 * **FLAMING STAR** (A). **St Pancras Tolmer** (EUS 7576). M 11 Oct, 3 days. *Director: Don Siegel.* Study of racial loyalties. *Stars: Elvis Presley, Barbara Eden Dolores del Rio.* US. Col. WS 1 hr 32 min. 1960. Also: SEVENTH SWORD

79 **GUNS OF WYOMING** (U). **Finsbury Park Astoria** (ARC 2244). *Director: Tay Garnett.* Cattle war. *Star: Robert Taylor.* US. Col. 1 hr 30 min. 1963. Also: TO TRAP A SPY

80 **LAST TRAIN FROM GUN HILL** (A). **Slough Adelphi** (Slough 20470). Th 14 Oct, 3 days. *Director: John Sturges. Stars: Kirk Douglas, Anthony Quinn.* US. Col. 1 hr 33 min. 1959. Also: ESCAPE FROM ZAHREIN

81 * **THE MAN WHO SHOT LIBERTY VALLANCE** (U). **Kilburn Classic** (MAI 6767). 1 45, 5 15, 8 45. Sun 5 30, 8 55. *Director: John Ford.* A return to early Ford. *Stars: James Stewart, John Wayne, Lee Marvin, Andy Devine.* US. B & W. 2 hr 1 min. 1962. Also: HERE WE GO AGAIN

82 * **MAN WITHOUT A STAR** (A). **Brixton Classic** (BRI 1649). Sun 10 Oct, 4 days. 2, 5 35, 9. Sun 5 45, 9 5. *Director: King Vidor. Stars: Kirk Douglas, Jeanne Crain.* US. Col. 1 hr 26 min. 1935. Also: MYSTERIES OF PARIS

83 **THE SINGER NOT THE SONG** (U). **Tooting Bec Classic** (BAL 5566). Th 14 Oct for 3 days. 1 5, 4 40, 8 20. *Director: Roy Baker.* Conflict of priest and bandit. *Stars: Dirk Bogarde, Mylene Demongeot, John Mills.* GB. Col. WS. 2 hr 12 min. 1960. Also: THE BAY OF ST MICHEL

84 **STAGE TO THUNDER ROCK** (U). **Tooting Bec Classic** (BAL 5566). Sun 10 Oct, 4 days. 3 35, 7. Sun 4 15, 7 20. *Director: William Claxton. Stars: Barry Sullivan, Marilyn Maxwell, Scott Brady, John Agar.* US. Col. WS. 1 hr 2 min. 1964. Also: THE BIRDS

85 **TAZA, SON OF COCHISE** (U). **Portobello Rd Imperial** (PAR 4992). Th 14 Oct, 3 days. *Director: Douglas Sirk. Stars: Rock Hudson, Barbara Rush.* US. Col. 1 hr 17 min. 1954. Also: FOUR GUNS TO THE BORDER

86 * * **TWO RODE TOGETHER** (A). **Dalston Classic** (CLI 6677). Th 14 Oct, 3 days. 1 40, 5 10, 8 40. *Director: John Ford. Stars: James Stewart, Richard Widmark, Shirley Jones.* US. Col. 1 hr 49 min. 1961. Also: VALLEY OF FURY

87 * **THE UNFORGIVEN** (A). **Praed St Classic** (PAD 5716). 12 40, 4 10, 7 35. Sun 5 35, 7 40. *Director: John Huston.* Conflict of racial loyalties. *Stars: Burt Lancaster, Audrey Hepburn, Audie Murphy.* US. Col. 2 hr 1 min. 1959. Also: MURDER IN EDEN

88 **VALLEY OF FURY** (U). **Dalston Classic** (CLI 6677). Th 14 Oct, 3 days. 3 30, 7. *Director: George Sherman. Stars: Victor Mature, John Lund.* US. Col. 1 hr 26 min. 1955. Also: TWO RODE TOGETHER

REVIVALS DIRECTORY

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Jacey, Leicester Sq (GER 2001)
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Studio Two, 225 Oxford St (GER 3300)
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* * * Until W 13 Oct. **BOUDU.** 6, 8 30. Sat & Sun 3 30, 6, 8 30. *Director: Jean Renoir.* Adventures of a Parisian tramp among the *bourgeoisie. Stars: Michel Simon, Charles Grandval.* France (sub-titled). B & W. 1 hr 25 min. 1932

Th 14 Oct-10 Nov **LA BELLE VIE,** 6 & 8 30. Sat & Sun 3 30, 6, 8 30. *Director: Robert Enrico.* A soldier's return from Algeria to civilian life. *Stars: Frederic de Pasquale, Jose Steiner.* France (sub-titled). B & W. 1 hr 50 min. 1963

Compton, 60, Old Compton St (REG 7521). Until W 13 Oct **GIRLS ON STREET CORNERS & DOROTHY'S DILEMMA,** from Th 14 Oct **FESTIVAL GIRLS & KIPLING'S WOMEN** (repeat)

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* * * Sun 10 Oct **THE WIND.** 4. *Director: Victor Sjöström.* A girl in Texas driven to murder and insanity. *Stars: Lillian Gish, Lars Hanson.* US. B & W. 1927-8

* * Sun 10 Oct **SUBIDA AL CIELO** 6 15, 8 30. *Director: Luis Buñuel.* "The Mexico of the Tropics with its rich fruitfulness and lazy Indians. Buñuel's happiest film" — Tony Richardson. *Stars: Lilia Prado, Esteban Marquez.* Mexico. B & W. 1951

M 11 Oct **LOOKING ON THE BRIGHT SIDE,** 6 15, 8 30. *Directors: Basil Dean, Graham Cutts.* "The efforts of a manicurist to help her composer sweetheart." *Stars: Gracie Fields (her 2nd film), Richard Dolman.* GB. B & W. 1932

* T 12 Oct **EL BRUTO,** 6 15. *Director: Luis Buñuel.* "Touches of harsh magic."—William Whitebait. *Stars: Pedro Armendariz, Katy Jurado, Rosita Arenas, Andres Soler.* Mexico. B & W. 1952

* * T 12 Oct **LEAVES FROM SATAN'S BOOK,** 8 30. *Director: Carl Dreyer. Stars: Helge Nissen, Halvard Hoff.* Sweden. B & W. 1920.

W 13 Oct **THE HUMAN DUTCH,** 6 15, 8 30 (original title "Everyman"). *Director: Bert Haanstra.* Cinema verite-look at ordinary Dutch people. Holland. B & W. 1964

Th 14 Oct **LET'S HAVE A PARTY,** 6 15, 8 30. *Director: Paul Verhoeven.* A slight account of young love. Holland. B & W. 1961-2.

F 15 Oct **THE SPITTING IMAGE,** 6 15, 8 30. *Director: Fons Rademakers. Stars: Lex Schoorel, Nan Los.* Holland. B & W. 1962

Starlight, May Fair Hotel, Berkeley Sq (MAY 7777). Sun 10 Oct, 4 days **SEND ME NO FLOWERS,** 7 30, 10 30. *Director: Norman Jowison.* Comedy. *Stars: Rock Hudson, Doris Day.* US. Col. 1 hr 40 min. 1954

Th 14 Oct, 3 days **TO HELL & BACK,** Th & Sat 8, 10 30. F 10 30 only. *Director: Jesse Hibbs.* From Audie Murphy's wartime autobiography. *Stars: Audie Murphy, Marshall Thompson.* US. Col. 1 hr 45 min. 1955

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FILMS ON TV

Sun, 10 Oct. 3 30-5 30. ITV. **INHERIT THE WIND.** *Director: Stanley Kramer.* The Bible v. Darwin. *Stars: Spencer Tracy, Frederic March, Gene Kelly.* US. 1959

Sun, 10 Oct. 7 25-9 10. BBC-1 * **THE MAGNIFICENT OBSESSION.** *Director: Douglas Sirk.* Melodrama. *Stars: Rock Hudson, Jane Wyman.* US. 1954

Sun, 10 Oct. 9 25-11 10. ITV. **THE VIKINGS.** *Director: Richard Fleischer. Stars: Kirk Douglas, Tony Curtis.* US. 1958

M, 11 Oct. 9-10 10. BBC-2. * * **THE BANK DICK.** *Director: Edward Cline.* Comedy. *Star: W. C. Fields.* US. 1940. In the series "Vintage Years of Hollywood"

T, 12 Oct. 9-10 30. **BROTHERS IN LAW.** *Director: Roy Boulting. Stars: Ian Carmichael, Richard Attenborough, Terry-Thomas.* GB.

W, 13 Oct. 9 30-10 50. **BRIEF ENCOUNTER.** *Director: David Lean.* From the play by Noël Coward. *Stars: Trevor Howard, Celia Johnson.* GB. 1946.

Th, 14 Oct. 9 45-11 10. ITV. **PEKING EXPRESS.** *Director: William Dieterle. Stars: Corinne Calvert, Joseph Cotton.* US. 1951

Sat, 16 Oct. 8 10-9 45. BBC-1. **THE ROAD TO DENVER.** *Director: Joe Kane. Stars: John Payne, Mona Freeman, Lee J. Cobb, Ray Middleton, Skip Homeier.* US. 1955

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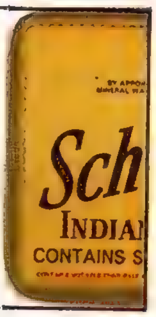

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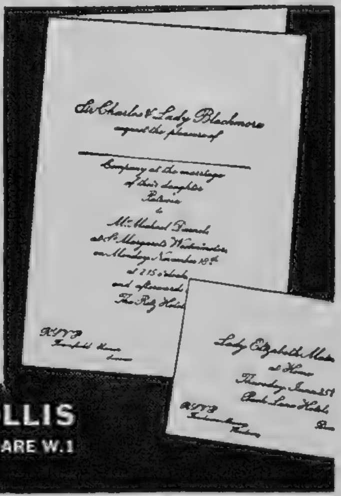

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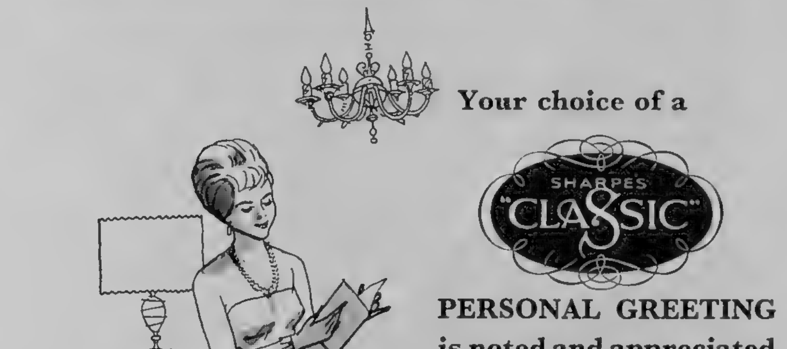

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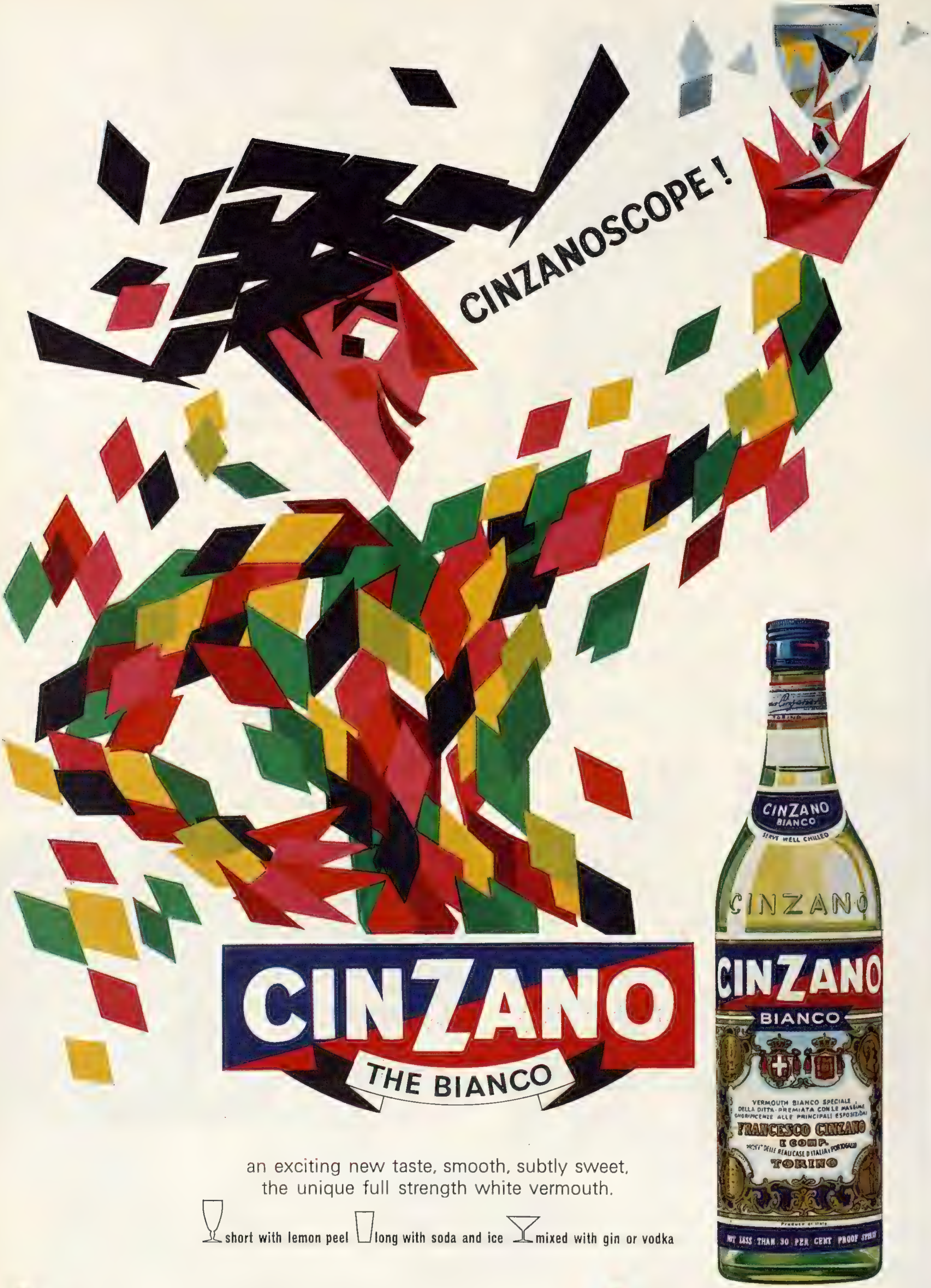
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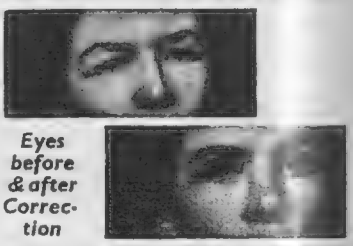

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EXHIBITIONS

BRIGHTON. ROYAL PAVILION. Regency Exhibition. State and Private Apartment. Original furniture from Buckingham Palace. Banqueting display. New restorations and furnishings. Daily, 10-8, including Sundays. Winter Exhibition commences 4th October.

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MISCELLANY

SHOPPING NEWS

Liza and Despina, 46 Davies Street, W 1 (GRO 7631) is a new furnishing boutique full of carefully chosen, "incidental" objects, furnishings, paintings. A speciality is the gaming room downstairs, with everything for the gambler, besides chess, three-dimensional noughts-and-crosses, bridge accessories, Mahjongg and backgammon sets designed by Liza Shaw, which she says are the most luxurious and convenient to use in the world. Their latest gadget from America: a telescope for golfers with the distance in yards to the green written on the lens, £3

Hamleys have opened a shop at 27 Kingley Street, connected with their Regent Street shop by a tunnel and called the First Five shop, specially for the under-fives. There is a wide range of toys. New ones include: Polystyrene building bricks, 60 for 79s 6d; Fitbits—a construction set in wood with plastic nuts and bolts, sets from 9s 6d to 49s 6d; a giant train with a bell and a clock face, 75s; and a clothes boutique—for the swinging infant, no doubt

John Stephen is opening a boutique this month for girls in the teenage and early 20s age-group, next door to his Domino Male Boutique, in Carnaby Street, W 1. He will call it Trecamp. Clothes will mostly be designed by John Stephen, made up in his workrooms. Gill Brook will design hats with matching handbags. Decor is by Myles Antony

Clobber is the name of a new boutique for men and women at Number 11, Blackheath Village, SE 3. They claim it is South East London's first boutique, have given it a Cockney name because you have to go through Bermondsey and the Old Kent Road to get there. Women's clothes by Femme 90, John Craig, Moya Bowler. Men's wear by James Douglas, and "really way-out bespoke suits with sleeves fitting as tight as sweaters". French farmhouse decor

NEW RESTAURANTS

Shore's, 93 Old Brompton Rd, SW 7 (KEN 7806). Open every day till 1 30 a m inc Sun. A fish restaurant. With a singer: currently Lynn Holland. About 30s a head, plus wine

Tamarisk, 95 Old Brompton Rd, SW 7 (KNI 9571). Open every day till 1 30 a m inc Sun. Middle Eastern food. With a belly dancer. About 30s a head, plus wine

Showboat, Lyons Corner House, Trafalgar Sq, WC 2 (WHI 2781). 8 30 till 1 0 a m. Cabaret at 10 30 till 11 30. 3-course à la carte menu for 37s 6d a head inclusive of dancing and cabaret. Cabaret currently: Dave Allen

L'Opera, 32 Great Queen St, WC 2 (HOL 9020). Open 12 15 to 3 and 6 to 12. (Extension applied for till 2.) French cuisine; theatre suppers. Also split suppers: first course before the show, the rest afterwards. About £2 10s a head inc. wine

JAZZ CLUBS

Annie's Room, 24 Russell St, Covent Gdn, WC 2 (TEM 6100). 9 p m-4 a m. Annual membership 2 guineas, no entrance fee to bar £1 cover charge to watch show and dine. Menu at 27s 6d or à la carte. Drinks 4s. *Entertainment:* Two resident groups, international star cabaret, usually jazz singer Annie Ross herself makes intermittent appearances. Currently: Joe Williams, late of Count Basie, singer

The Marquee, 90 Wardour St, W 1 (GER 8923). 7 30-11 p m inc. Sun. Membership 10s a year. M, T, Th, F: 5s members, 7s 6d non-members. W: 4s members, 5s non-members, 2s 6d students. Sat: 6s members, 7s 6d non-members. Sun: 5s members, 6s non-members. Coffee & soft drinks. *Entertainment:* Live performers of all kinds of popular music: jazz, folk, blues, pop

Ronnie Scotts, 39 Gerrard St, W 1 (GER 4752). M-Th: 8 p m-2 a m. F & Sat: 8 p m-3 a m. Membership 1 guinea a year. Entrance varies; usually about 15s. A la carte menu about £1 a head. Whisky 3s 6d. *Entertainment:* Jazz club, no dancing. Currently Ruth Price

SALEROOMS

M 11 OCT

Oriental ceramics and works of art at Christie's. 11 a m

Antiques at Phillips, Son & Neale. 11 a m

Portrait miniatures, Greek and Russian icons, modern prints, books from Washington's Folger Shakespeare Library, English, Continental and Oriental books at Sotheby's, continuing T and W. 11 a m

Engravings and etchings at Christie's. 2 30 p m

T 12 OCT

Important porcelain at Sotheby's. 11 a m

Antiques at Phillips, Son & Neale. 11 a m

Watches and mathematical instruments at Christie's. 11 a m

Furniture at Bonham's. 11 a m

Small objets d'art and porcelain at Puttick & Simpson. 11 a m

Silver at Phillips, Son & Neale. 2 p m

W 13 OCT

Important jewels at Christie's. 11 a m

Silver-plate and jewellery at Puttick & Simpson. 11 a m

18th and 19th century drawings and paintings at Sotheby's. 11 a m

Carpets and rugs at Bonham's. 11 a m

TH 14 OCT

Important jewels at Sotheby's. 11 a m

English and Continental furniture at Christie's, 11 a m

Paintings of British life and landscape, and furniture at Bonham's. 11 a m

Relay of New York sale of major Impressionist and modern paintings. Sotheby's. 10 15 p m

F 15 OCT

Rugs, carpets and English and Continental furniture at Sotheby's. 11 a m

Old Masters (prices will range from about £50) at Christie's. 11 a m

ADDRESSES

Christie's, 8 King St, SW 1 (TRA 9060)

Phillips, Son & Neale Ltd, 7 Blenheim St, W 1 (GRO 8541)

Sotheby & Co, 34 New Bond St, W 1 (HYD 7242)

Bonham & Sons Ltd, Montpelier Galleries, Montpelier St, SW 7 (KNI 9161)

Puttick & Simpson Ltd, 7 Blenheim St, E 1 (GRO 8541)

SPORT

ASSOCIATION FOOTBALL

First Division: **Arsenal v Fulham,** Highbury Stadium, Sat 3 p m (Piccadilly line to Arsenal & Finsbury Park. Buses: 4 4a 19 29 39 127 168 221 253 259 269 279). **Chelsea v Blackpool,** Stamford Bridge, Sat 3 p m (District to Fulham Broadway. Buses: 9 11 28 30 31 74 74a 74b 91). Second Division: **Crystal Palace v Bristol City,** Sat 3 p m (Victoria to Thornton Heath or Selhurst 1 53. Buses: 68 75 133 154 157 196). **Leyton Orient v Wolverhampton Wanderers,** Brisbane Rd, Leyton, Sat 3 p m (Central London to Leyton. Buses: 41 58 69 244 244b 278)

RUGBY UNION

Blackheath v Newport, Rectory Field, Sat 3 pm (London Bridge to Blackheath 2 2. Buses: 53 54 75). **Harlequins v Gloucester,** Twickenham, Sat 3 p m (Waterloo to Twickenham 1 50. Buses: 73 110 203 203a 267). **Richmond v Leicester,** Richmond Athletic ground, Sat 3 p m (District to Richmond. Buses: 27 37 65 71 73 90a 90b 235). **St Mary's Hospital v Cambridge University,** Teddington, T 3 p m (Waterloo to Teddington 1 55. Buses: 27 152 281 285.) **Middlesex v Kent** (county championship), Sudbury, W 3 p m (Piccadilly to Sudbury Town. Buses: 16 18 92 92a)

FLAT RACING

Kempton Park, W 2 p m (Waterloo to Sunbury 12 55). **Newmarket,** Th F 2 p m (Liverpool St dep 11 27)

STEEPLECHASING

Stratford-on-Avon, Sat 2 p m (Paddington dep 9 10 11 10 12 10). **Plumpton,** Sussex, M 2 p m (Victoria to Plumpton, 9 18 10 18 11 18). **Fontwell Park,** Sussex, T 2 p m (Victoria to Barnham, 9 45 10 45). **Cheltenham,** W 2 p m (Paddington dep 9 5)

SHOW JUMPING

Horse of the Year Show, Empire Pool, Wembley. (Sat last day). 10 a m. (Bakerloo to Wembley Park & Wembley Central, and Metropolitan to Wembley Park. Buses: 16 18 46 79 79a 83 92 92a)

GOLF

Piccadilly Tournament, Wentworth, Surrey, M 11 to 17 Oct, app. 8 & 12 daily. (Half-hourly service Waterloo to Sunningdale)

GREYHOUND RACING

White City, Sat 7 45 p m M 7 p m (Central London to White City. Metropolitan to Latimer Rd. Buses: 7 71 72 105 220 268). **Wembley,** M 3 p m (Bakerloo to Wembley Park and Central, Metropolitan to Wembley Park. Buses: 16 18 46 79 79a 83 92 92a). **Park Royal,** T 2 30 p m (Piccadilly to Park Royal. Buses: 12 187). **Hendon,** T 7 30 p m (Northern to Brent. Buses: 112 142 245 266 292). **Wimbledon,** F 7 30 p m (District to Wimbledon. Buses: 44 77 77a 185 189 220).

SPEEDWAY

Wimbledon v Cradley Heath, Sat 7 30 p m (District to Wimbledon. Buses: 44 77 77a 185 189 220). **West Ham v Swindon,** T 7 45 p m (Central London & District to West Ham. Buses: 41 106 175 249 249b). **Hackney v West Ham,** F 8 p m (20 min service from Liverpool St to Hackney. Buses: 6 6a 6b 30 178 236)

SEA FISHING

63rd Open International Sea Angling Festival, Hastings, Sussex (Hourly service from Charing X & Victoria)

DANCE HALLS

Cafe de Paris, 3 Coventry St, W 1 (GER 2036). Open 7 30-11 30 Sun & M, 7 30-midnight F, 7 30-11 45 Sat, 2-6 W, 3-5 45 Th & Sun, 3-6 Sat. *Prices:* M 8s 6d, F 10s 6d, Sat 12s 6d, Sun 10s 6d. Membership fee 2s 6d. Afternoons: W 5s, Th 5s, Sat 6s 6d, Sun 6s 6d. *Food:* Bar & buffet. *Music:* Two bands.

Empire Ballroom, Leicester Sq, WC 2 (GER 1446). Open 2 45-5 45 & 7 30-11 30. *Prices:* M 5s (records only), T-Th 6s 6d, F 9s, Sat 12s 6d. Sun, club charge of 2s 6d for first visit in addition to 8s 6d entrance fee. *Food:* Steak & chips. Bar 7 30-11. *Music:* Ken Mackintosh

Hammersmith Palais, 242 Shepherd's Bush Rd, W 6 (RIV 2812). Open every night 7 30. Closes M 11, T, W & Th 11 30, F midnight, Sat & Sun 11 45. *Prices:* M 3s 6d, T, W & Th 4s, F 7s, Sat 9s, Sun 5s. Membership fee Sun 3s. *Food:* Bar & buffet. *Music:* M records, other nights two bands

Ilford Palais, High Rd, Ilford (ILF 3128). Open M, W, Th & Sat 7 30, Sun 7. Closes M, Th, Sun 11, W & Sat 11 30. *Prices:* M & Th 3s, W 4s, Sat 6s 6d, Sun 4s 6d, or 3s 6d membership fee. *Food:* Buffet & bar with normal licensing hours. *Music:* M records, other nights two bands

Locarno, 158 Streatham Hill, SW 2 (TUL 5868). Open 7 30. Closes Sun & M 11, T & W 11 30, Th 11 15, F & Sat 11 45. *Prices:* M & Th 3s, T & W 3s 6d, F 5s, Sat 7s 6d, Sun 4s. *Food:* Bar & buffet. *Music:* M records, Th, group and records, other nights two bands.

Lyceum, Strand, WC 2 (TEM 3715). Open T 7 30-11, W 7 30-11 30, F & Sat 7 30-11 45. *Prices:* M 3s, W 5s, F 6s, Sat 8s. *Food:* Bar & buffet. *Music:* M records, other nights two bands. W, over-21s only

Royal, High Rd, Tottenham, N 17 (TOT 4179). Closed W. Open Sun 7, other nights 7 30. Closes M, Th & Sun 11, other nights 11 30. *Prices:* M & Th 2s 6d, T 3s 6d, F 4s 6d, Sat 6s 6d. Sun, membership fee of 3s 6d. Guests 4s 6d. *Food:* Bar & buffet. *Music:* M, Th records, other nights two bands

Tiffanys, Trocadero Buildings, W 1 (GER 0821). Open F 7 30-3. Other nights 7 30-2. *Prices:* M & T 7s 6d, W 10s, Th 15s, F 12s 6d, Sat 15s. *Food:* Bar & restaurant. *Music:* Band alternating with records nightly

Watford Suite, Watford High St, Watford (WA 42843). Open T & Sun 7 30-11, Th & Sat to midnight. Sat mornings, junior session 9 30-12. *Prices:* T 3s, Th 4s, Sat 7s 6d, Sun 5s. Annual subscription fee 2s 6d. Sat mornings are 1s 6d. *Food:* Buffet & bar open until close. *Music:* T records. Otherwise Ronnie Smith's resident group

Wimbledon Palais de Danse, Merton High St, SW 19 (LIB 8242). Closed M & W. On Th wrestling, other nights dancing 7 30-11 30. *Prices:* T 2s 6d, F & Sat 6s, Sun 4s. *Food:* Tea at all times. Bar with normal licensing hours. *Music:* Two groups

STRIP CLUBS

Casino De Paris, 5 Denman St, W 1 (GER 2872 & REG 5361). 2 30-10 30 p m. Membership 25s including first seat (48 hours wait), subsequently entrance 30s. Drink at ordinary prices, no food, no hostesses. *Entertainment:* Continuous strip-tease with taped music. Performance lasts about 1 hr 45 min with short intervals

Nell Gwynne, 69 Dean St, W 1 (GER 6455). 2 30-10 p m. Membership 25s a year includes first three tickets. Afterwards, entrance £1. *Entertainment:* Continuous strip-tease 1½ hrs. Short interval (about 20 mins) between performances

Raymond Revuebar, Walkers Ct, Brewer St, W 1 (REG 1593). 7 p m-1 10 a m. Shows, 8 15 and 10 45, membership, 1 guinea a year. Clubroom, no cover charge. £2 entrance, theatre. A la carte menu about 35s a head. Whisky 3s 6d; after 11, 4s 6d. *Entertainment:* Festival of Striptease floorshow, Bunnies & The Girl in the Golden Fishtank. Dancing and Cabaret with Eddie Calvert, gambling

The following clubs have a continuous striptease programme from about 1 p m till 11 p m or midnight. Acts are solo, lasting about five minutes each and accompanied by disc or tape. Membership between 12s 6d and £1. 7s 6d to 12s 6d for return visits. At the lower end of the scale, props, production and comfort are minimal. Take the pictures outside with a pinch of salt. One of the clubs below displays a photograph of a bikini-clad Anna Karina, the French film actress. A few of them are open on Sundays

The Americana, 27 Greek St, W 1

Carnival Club, 12 Old Compton St, W 1

Carousel, 11 Greek St, W 1

Casbah, 16 Frith St, W 1

Continuous Striptease, 30 Peter St, W 1

Folies Bergère, 5 Green's Ct, W 1

Galaxy Theatre Club, 44 Gerrard St, W 1

Gerrard Revue Club, 17 Gerrard St, W 1

Gigi, 62 Frith St, W 1

Metro, 3 D'Arblay St, W 1

Naked City, 22 Greek St, W 1

9 Old Compton St., W 1

Nuderama, 9 Berwick St, W 1

Oriental, 48 Dean St, W 1

Palm Beach, 2 St Anne's Ct, W 1

Playboy, 28 Wardour St, W 1

Striptease, 12 Macclesfield St, W 1

Sunset Strip, 5 St Anne's Ct, W 1

La Tropicana, 23 Wardour St, W 1

Walker's Court Club, 5 Walker's Ct, W 1

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